

MUSICAL COURIER.

A WEEKLY JOURNAL

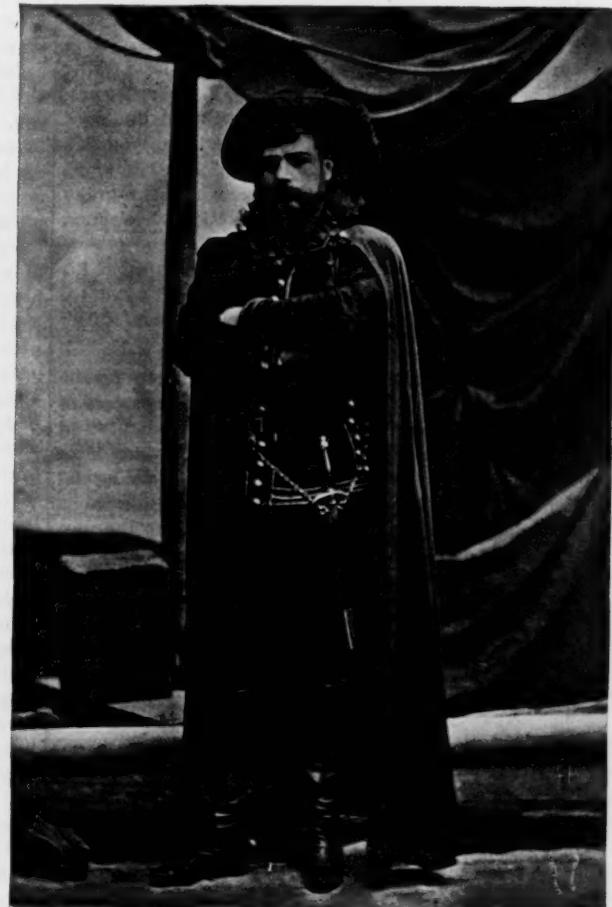
DEVOTED TO

MUSIC AND THE MUSICAL TRADES.

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WHOLE NO. 528.



THEODORE REICHMANN.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, APRIL 2, 1890.

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Kellogg, Clara L.—2	Louis Gage Courtney	Victor Nessler
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Emily Winant	Guadagnini	Theodore Reichmann
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Mrs. Fernandez	Hans Balatka	Mrs. Helen Ames
Lotta	Arbuckle	Marie Litta
Eleanor W. Everest	Liberati	Emil Scaria
Donald	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donizetti
Geistinger	Del Puente	William W. Gilchrist
Furisch-Madi—2	Joseffy	Ferranti
Catherine Lewis	Julia Rivé-King	Johannes Brahms
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Titus d'Ernesti	Frederic Grant Gleason	Filoteo Greco
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Friedrich von Flotow	Julius Rietz	Michael Banner
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Franz Kneisel	Joachim	Anton Dvorak
Leandro Campanari	Samuel S. Sanford	Saint-Saëns
Franz Rummel	Franz Liszt	Pablo de Sarasate
Blanche Stone Barton	Christine Dossert	Jules Jordan
Amy Sherwin	Dora Henninges	Albert R. Parsons
Thomas Ryan	A. A. Stanley	Ther' Hebert-Foerster
Achille Errani	Ernst Catenhusen	Bertha Pierson
King Ludwig II.	Heinrich Hofmann	Carlo Sabrina
C. Jos. Brambach	Charles Fradel	George M. Mason
Henry Schradieck	Emil Sauer	Pasdeloup
John F. Luther	Jesse Bartlett Davis	Anna Lankow
John F. Rhodes	D. Burmeister-Petersen	Maud Powell
Wilhelm Gericke	Willis Nowell	Max Alvary
Frank Taft	August Hylested	Josef Hofmann
C. M. Von Weber	Gustav Hinrichs	Händel
Edward Fisher	Xaver Schärwenka	Carlotta F. Pinner
Kate Rolla	Heinrich Boettel	Marianne Brandt
Charles Rehm	W. E. Haslam	Gustav A. Kerker
Harold Randolph	Carl E. Martin	Henry Duzensi
Minnie V. Vandeveer	Jennie Dutton	Emma Juch
Adele Aus der Ohe	Walter J. Hall	Fritz Giese
Karl Klindworth	Conrad Ansorge	Anton Seidl
Edwin Klahre	Carl Baermann	Max Leckner
Helen D. Campbell	Emil Steger	Max Spicker
Alfredo Barili	Paul Kalisch	Judith Graves
Wm. R. Chapman	Louis Svecenski	Hermann Ebeling
Otto Roth	Henry Holden Huss	Anton Bruckner
Anna Carpenter	Neally Stevens	Mary Howe
W. L. Blumenschein	Dya Flanagan	Attalie Claire
Leonard Labatt	A. Victor Benham	Mr. and Mrs. Lawton
Albert Venino	Mr. and Mrs. Carl Hild	Fritz Kreisler
Joseph Rheinberger	Anthony Starkowitch	Madge Wickham
Max Bendix	Moritz Rosenthal	Richard Burmeister
Helene von Doenhoff	Victor Herbert	W. J. Lavin
Adolf Jensen	Martin Roeder	Niles W. Gade
Hans Richter	Joachim Raff	Hermann Levi
Margaret Reid	Felix Mottl	Edward Chadfield
Emil Fischer	Augusta Ohrström	James H. Howe
	Mamie Kunkel	Merrill Hopkinson, DD.

WITH pleasure we record the fact that Mr. J. H. Hahn, the chairman of the executive committee of the M. T. N. A., reports that pledges to the patrons' fund for the national convention, to be held in Detroit next July, have already passed \$2,000. This looks like business, Brother Hahn. Keep the ball rolling!

IS it not about time that Patti should drop, at least in New York, her perennial "Home, Sweet Home" racket? She seems to have very little idea of the "eternal fitness of things," for else she would not persist in jamming the hackneyed song down people's throats on all occasions, whether they want it or not, or whether it fits or does not fit. If interpolated in the singing lesson scene in "Il Barbiere di Seviglia" or given as an encore after "The Last Rose of Summer," in "Martha," one might possibly forgive the chestnut, but if repeated ad nauseam on all and every occasion, even "Home, Sweet Home" becomes a *nux vomica*.

AN innovation in the placing of the orchestra, inaugurated at the first "Ascanio" performances at the Paris Grand Opera House, consists in making all the players face the audience, instead of playing partially toward the stage and partially toward the audience. The conductor's stand is placed at the point farthest removed from the stage, and he, of course, turns his back toward the audience; but as he is in front of all his forces he is not obliged, as is so often the case now in our operatic performances, to turn partially or wholly around to make musicians aware of his intentions. We doubt not that the experiment proved a success.

IT is astonishing what relics may sometimes be found among old papers and in old shelves, closets and boxes. Dr. Paul Simon, the present head of the Leipsic music publishing firm of C. F. Kahnt Successor and a gentleman who has already had the good fortune of finding the original manuscript of Wagner's well-known essay "On Conducting," has lately discovered among his firm's old papers a great number of never yet published letters by Richard Wagner, Franz Liszt, Peter Cornelius, Joachim Raff and others. We hope he will soon publish his treasures in his organ, the "Neue Zeitschrift für Musik," when we shall not fail to translate them for our readers.

ANew society has been formed in Berlin under the title of "Free Musical Union," the object of whose meetings is one well worthy of imitation in this and other cities; it is for the performance of newly published or manuscript works of young authors who would not otherwise gain a ready public hearing. The members' fees are utilized for the purpose of paying for the orchestra, soloists, renting of the hall and other incidental expenses, and a committee of members decides by ballot which of the works sent in for performance by the authors is worthy of the honor or not. Provided this latter committee is an impartial and efficient one the "Free Musical Union" is an excellent new organization.

AN extremely interesting and valuable publication is Mr. W. M. Derthicks' "Manual of Music," which will be ready by next fall. The work, the advance sheets of which we have seen, is to be published by the "Manual" Publishing Company, of Chicago. Mr. Derthicks' charts, a little on the style of Mercator's geographical ones, begin at the Christian era and are brought down to the present, and are constructed on such a novel plan that every name and event of importance in the history of music can be gleaned at a glance. These chronological charts are to be supplemented by text, but the main merit of the work is, of course, the admirably clear and concise manner in which facts are presented and the comparative ease with which the student can memorize the composers and compositions of various epochs.

OUR readers will find in another column the review of the successful American concert given in Washington last Wednesday, March 26, under the generous patronage of Mrs. Thurber. In passing, a strange and inexcusable omission is to be noted in the analytical reviews attached to the program of the concert, viz., there was no mention whatsoever

made of Mr. Van der Stucken's efforts in the cause of American music. As this concert was only the logical outcome of Mr. Van der Stucken's concerts devoted to American music, and especially of the American concert given by him last summer in Paris at the Trocadéro, the public of Washington should not have been left in the dark as to who was the real promoter of the movement in favor of American music. "Render unto Cæsar the things that are Cæsar's."

JEALOUSY seems to be inseparable from a musician's career; in fact, one may safely assume that if a musician escapes calumny or jealousy he has but little worth, although this must not be accepted as a finality. Emil Vogel gives in the last number of 1889 of the "Vierteljahrsschrift für Musikwissenschaft" the conclusion of a long and interesting article on the history of musical life in Florence from 1570 to 1650.

Jealousy and bitter critical warfare must have raged in those days as fiercely as they now do in the present year of grace in this our own city of New York.

It appears that in the year 1608 Marco da Gagliano, a composer of operas and madrigals and a friend of Caccini, became chapelmastor at St. Lorenzo and also was in the service of the Grand Duke of Tuscany. In fact, he was the recognized head of the Florentine musical world.

Vogel, so says the London "Musical World," has much to say in connection with Gagliano's "Sixth Book of Madrigals," which appeared in 1617. They had been sharply criticised by a certain composer named Muzio Effrem. In 1622 Gagliano published a letter. He complained that he was unfairly attacked, and that the widespread censures of Effrem were injurious to his reputation. He asserted that he had in vain tried to obtain a copy of the *critique*, and called upon Effrem to make public his accusations, and thus give him an opportunity of defending himself. "May not Effrem have erred in his judgment?" he says, and then adds the following pithy remarks:

"Music is one of those arts in which only practical activity will produce anything great; and just as a physician only by exercising his art and by healing many sick can acquire a great reputation, so one can only esteem him a thorough musician who has made himself known to connoisseurs by many and good works. In practice (nell' operare) one often meets with unsuspected difficulties, and it frequently happens that what is good in theory is of no worth in practice and vice versa. Yet it frequently happens that a work gains in beauty in proportion as it departs from rule. Many works in architecture and also in music, creations of those great men whom we hold in the highest esteem, sufficiently prove this. Such beauties, freed from the restraint of rules, appear indeed to persons of little experience as coarse carelessness and as faults such as beginners are likely to make. So Effrem, as he has had but little practice in composition (however distinguished he may be in other respects) may have judged wrongly respecting these and similar details."

Effrem boldly accepted the challenge. His "censure" appeared in print in 1623. There are only two known copies of it in existence, one in the Royal Library at Berlin, the other in that of Brussels. From his introductory remarks we extract the following, a direct answer to the above:

"If only he is to be esteemed a sound musician who (I quote your own words) has made himself known to connoisseurs by many and good works, how dare you with your works, many in number, but, on account of their many faults, of little value, lay claim to the name of a musician? And do you think I am unworthy of such a title because I have produced a small number of compositions, yet perfect and good? Let Messer da Gagliano learn that one good madrigal is worth more than a hundred bad ones. \* \* \* Practice alone, without theory, will not accomplish much, because practice often leads to the worst faults. And so has it proved in your case, you have had a certain practice but understand nothing about theory. Good architects would never think of disregarding the rules and ordinances of their art. In their works you will never find such caprices as those which you are pleased to name 'beauties freed from the restraint of rules.' Beware, Messer Marco, lest you hold for the work of a good architect what is only the work of a simple mason. And take this, my warning, well to

heart, so as not to come to grief; keep for the future in the path of rules, and believe me you will have done quite enough if you commit no blunders."

He finishes up by saying:

" May God grant you in the future more talent for music than you have hitherto received from Him. Farewell."

Our readers will perhaps be curious to know what was the character of the faults pointed out by Effrem. He objected to some hidden octaves and to certain free progressions, such as Mr. Vogel reminds us are to be found in the works of Cipriane de Rore, Palestrina, Monteverdi, Frescobaldi and many other great masters, and also in the compositions of Effrem himself.

Gagliano took no notice of this censure, but continued to work with zeal.

The fight between those who look back and those who press forward is one always taking place. Even the great Haydn was alarmed at the boldness of young Beethoven. But this manifesto against one of the leading musical minds of the Renaissance is more than usually instructive and amusing.

Vogel refers to the "La Regina Sant' Orsola," a libretto set to music by Gagliano. It was one of the earliest attempts at oratorio, but the score has unfortunately disappeared. The article contains a catalogue of the printed works of Gagliano in chronological order, and many documents relating to the illustrious composer.

#### THE SITUATION.

ONE swallow does not make a summer reads an old proverb, and the fatuity of some of our Wagner hating friends on both the daily and weekly press has never been better exemplified than in their present absurd crowing about the Italian opera. Because Patti has sung to enthusiastic audiences, *ergo* Wagner is a dead cock in the pit!

All this would be laughable if it were not such a pitiable exhibition of asininity.

Last week at the Metropolitan Opera House only proved more conclusively than ever that Italian opera of the old-fashioned sort is a thing of the past, and, despite the Sunday "Herald's" gush about Rossini, the less of him we have *en masse* the better.

Nobody objects to a Rossini aria on the concert platform any more than we do to a violin solo by some of those composers who delight in showing off the technical capabilities of the instrument. Rossini's music presupposes a vocal virtuoso, and one of the genial master's bits of pyrotechnics is never out of place in a concert, where it serves the purpose of tickling the musical just as dessert does the other palate. But a Rossini opera to-day! Not absurd, but a bore; and that is something worse.

"Otello" shows that the world is moving, and the old Lombard master knew it when he penned the work.

The fuss and flutter in the daily papers, the array of fashionable celebrities in the boxes, the glitter and gush of the whole affair savor too strongly of the *réclame*.

Italian opera on the old lines is extinct. Wagner still lives.

Why will our adversaries put in our mouths expressions we never used? Wagnerism does not by any means mean Teutonism because German is the language sung. Neither Wagner's music nor, indeed, any other music has nationality. You cannot put your fingers here and there and say, "This is German; this is Italian." Certain association of ideas has, of course, inured us to the mental habit of thinking certain rhythms Slavic or Magyar, Scotch or Irish; but rhythm is the world's property, and it is, of course, superfluous to enumerate the melodies that masquerade all over the world in the guise of various nationalities, changing, like a sailor does his wife, their names at every port. Suffice to say that there is too much rubbish written about the Teutonism of Richard Wagner.

A Teuton of the Teutons was he, and the French to-day still smart under some of his too energetic utterances and refuse to listen to his music, which is very silly and childish.

But Wagner, despite the warm regard he ever had for his fatherland, belongs to the world quite as much as Shakespeare does, and his music dramas will ever be listened to as the utterances of a great genius who welded in perfect harmony many arts.

His creations are live flesh and blood and put forever to rout the puppets of the Italian operatic stage, with their artificial daggers and moonlight.

Yet our verbose friend, Mr. Nym Crinkle, cannot be brought to see that the old order has changed.

In several columns of last Sunday's "World" he expounds Wagner for the benefit of his readers, and after administering a faint meed of praise to Mr. W. J. Henderson's excellent "Story of Music" he attempts to scalp Mr. Gustav Kobbé for daring to publish a book on the "Ring of the Nibelung."

But Mr. Crinkle's dissecting scalpel this time is blunt and fails him at every point. He finds fault with Mr. Kobbé for outlining in concise form the Leitmotive, or, as Mr. Krehbiel very aptly calls them, "typical phrases" of the trilogy.

Wherein lies Mr. Kobbé's offense we fail to comprehend.

From time immemorial glosses, concordances and critical commentaries have been written on Shakespeare and every other world genius worth mentioning. Nobody but Mr. Crinkle is ass enough to fancy that one must take Mr. Kobbé's book to a performance of the "Trilogy" and spend their time in picking the plums out of the pudding.

Besides, the "Leitmotive" are so inextricably woven into the woof of Wagner's music, and are so logically the outcome of the text, that Mr. Crinkle, if he would only investigate the matter a little closely, would be forced to admit he was wrong. Of course nature has denied him any gift of music, or else he would not write such nonsense about Wagnerians hating melody and being only crazy for musical motives. The truth of the matter is that Mr. Crinkle assumes that the Wagner lover is not sincere; that he likes a bitter musical brew, and intellectual pride, his greatest failing according to St. Augustine, prevents him from acknowledging the truth and going to a performance of "Trovatore" and sitting in gustiful bliss throughout.

It is an easy thing to make fun of anything, and Mr. Kobbé's painstaking and careful analysis offers just as many advantages for the fool killer to expend his surplus mirth on as does, say, Mr. Furnivall's "Shakespeare."

Mr. Kobbé, however, is perfectly competent to take care of himself and his book is both useful and interesting.

But it certainly would be a great boon to those of the musical world who have to endure Nym Crinkle's eternal vaporings about an art he is totally ignorant of if he would confine himself to writing his sphinx-like utterances aenent the drama and Ingersoll.

If one wants the profundity of emptiness then read a Nym Crinkle dramatic criticism, and if you can guess what it is you can have it.

But all said and done, it is a shade better than one of his musico-rhetorical efforts.

Nym Crinkle, you are worse than Jerome Hopkins!

—Mr. Edwin Klahre's third piano recital took place last Saturday night at Steinway Hall, and the following program was excellently interpreted by the talented young pianist:

Ballade, B minor.....	Franz Liszt
Cantique d'Amour.....	
"Dreams of Love," No. 1.....	
No. 2.....	
Tarantella.....	
Berceuse, op. 57.....	
Impromptu, F. Sharp, Op. 36.....	Fred. Chopin
Fantaisie Impromptu, C sharp minor.....	
Etude, D flat.....	
"Waldesrauschen".....	
"Consolation," D flat.....	Franz Liszt
"Le Rossignol".....	
"La Campanella".....	
Polonaise, E major.....	

—Otto Floersheim has had produced by the Boston Symphony Society his last composition, a scherzo, which was well interpreted by Mr. Nikisch at his last concert. Mr. Floersheim's work is described by the Boston critics as a worthy addition to Mr. Nikisch's répertoire. It is written for orchestra and is a clever bit of bright musical humor, light, dainty and graceful and well orchestrated. It belongs, so the Boston critics say, rather to the French school, reminding one of Berlioz, while the other compositions by Mr. Floersheim belong essentially to the new German influence. The scherzo is probably a number from a suite upon which, it is reported, Mr. Floersheim has been engaged for some time.—Sunday "World."

—On account of the "Parsifal" performance at Brooklyn last Monday night the concert of Miss Marie G. Luksch, which was to have taken place on that evening at Steinway Hall, has been postponed until April 12.



#### THE RACONTEUR.

DON'T tell me New York isn't a musical city. Hardly does the German opera end ere our dear old friends, the Italians, invade the musical camp and carry everything before them. And why shouldn't they?

Have they not the peerless Adelina and "Home, Sweet Home?"

Never speak of Tamagno, or Ravelli, Albani or Fabbri. They are as naught when compared with "Home, Sweet Home."

What boots Tamagno's ferocious musical passion in "Otello?"

A girlish trip to the footlights, a preliminary heave of the bosom, and again Payne's stolen ditty is gurgled divinely forth and New York is subjugated.

Beauty rides the lion, but—Beauty is getting a trifle passée (naturally enough), and the lion is getting a trifle tired.

I wonder if another Patti will ever appear!

In addition to being one of the greatest singers who ever lived, she must also be credited with being the sole prop of the faded Italian opera.

Oh, Bellini, Donizetti, Verdi (the early Verdi) and Rossini, ye who were wont to delight our fathers and grandfathers whither has flown the tickling magic of your melodies?

All flesh is grass! *Vale*, Italian opera!

Patti now shares with Bülow the distinction one always accords faded beauty. Both are memories, for it is sheer nonsense to talk about Adelina Patti as if she were the Adelina Patti we all remember. Heigho! Alas and alack!

Patti has undergone—and, let it be said, with praiseworthy fortitude—the usual army of interviewers, photographers, solicitors for soap and cigar advertisements, sporting people and beggars generally. The latter class she does on. So does Lilli Lehmann!

In a recent interview Adelina said: "A little good whiskey in water is really the only thing a woman can drink without injury to her face and voice."

Good whiskey in a little water is the only thing a man ought to drink even if he isn't a singer.

Apropos of Rossini an impresario at Reuil has immortalized himself in the Continental newspapers. It appears that after four acts of Rossini's "Guillaume Tell" had been performed this gentleman, coming to the footlights, placed his hand on his heart and said: "Ladies and gentlemen, we shall not finish the performance, as the last act of this opera is not worthy of Rossini."

Walter Damrosch will be married to Miss Margaret Blaine April 17, in Washington. He certainly needs a rest, as he has had a busy season.

A new use has been put to stolen money. A book-keeper in New Jersey, instead of running away to Canada, spent all his employer's spare cash in pianos. And yet they say art is dead!

There is an American composer in this country who would gain vastly in the estimation of his fellow countrymen if he stopped abusing foreign composers and the lauding of his own stupid productions. Name at present withheld.

The evils of the system which permits the organ grinder and his fellow fiends to disturb any worker with their hideous noises have received fresh illustration in London in the incident of which Mr. Marcus Stone, R. A., and one Luigi Sartori were the chief figures. The artist was unable to work owing to the persistent cacophony of the Italian, who refused to leave the Melbury-road when requested to do so by Mr. Stone, alleging that the "Gentleman at No. 4" had paid him to continue his performances. It appeared in the evidence—for Mr. Stone hauled the minstrel before a police magistrate—that although the "gentle-

man" in question had been visited and courteously entertained not to encourage the presence of the organist, he refused to show this consideration for an artist's feelings, conscious though he must have been that the interruption to work so caused was great and serious. Luigi was fined 5 shillings, and promised never to play in the Melbury-road any more. But what shall be said of the "gentleman?" Nothing, except that the word is apparently a misprint for one much shorter but less ambiguous.

\* \* \*

Philadelphia thinks it is a great thing to be a metropolis, because instead of the \$3 Patti got in Boston she gets here \$7. I think it is greater to be a Patti.

\* \* \*

The Kreutzer sonata is causing trouble in Russia; but it is not Beethoven's beautiful violin and piano work, but a work by Count Tolstoi, which has been adjudged by the director of a university in Moscow to be seditious. Great and glorious country Russia! They would burn Mark Twain alive if he lived there, for they have a keen sense of humor.

\* \* \*

I heard Dr. Hans Guido von Bülow last Saturday night at the Symphony Society Concert, and making all due allowance for the fatigue incident to a sea voyage, I found the great pianist anything but great. A great falling off, that's all. Bülow, in common with Patti and the rest of mankind, hates to give up; but for the sake of his reputation I think he should not attempt such a terrible task as playing two concertos in one evening.

He played in a most spiritless manner, and at times even senile.

Lack lustre is the best term to describe the performance of the Liszt concerto, and his fidgety ways and harsh touch were most unpleasantly accentuated.

\* \* \*

Last year, it probably being an off year for him, he was amiability itself, I wonder whether he is going to give us a treat of his historical temper?

His latest exploit in Germany was on the occasion of his conducting Haydn's E flat symphony when a man in the audience went out just after the adagio began.

Bülow heard a noise, and looking around discovered the cause and immediately rapped with his baton for silence. The orchestra stopped and then a whole houseful of people, including Bülow, looked angrily at the unfortunate man, who, after reaching the door, discovered he had lost his gloves and actually had the temerity to return for them.

Bülow folded his arms and gazed a gaze of concentrated malignity at the poor man. If I had been that man I would have waited until the concert was over and tried a hand to hand combat with the irate conductor, no matter how small he was.

\* \* \*

I hear that when Colonel Cockerill learned that it was Freddy Schwab who wrote the article that got in the "World" against Krehbiel he made the dust fly, as he bears no love for the little manager.

\* \* \*

Scene in a conservatory:  
Professor to applicant for admission—What have you studied?

Pupil (sadly but firmly)—Nothing, I was too busy giving piano lessons.

\* \* \*

Well, what if Seidl did send a bouquet to Patti, as the Sunday "Herald" hints. It was only the tribute to a great singer by a great conductor.

Seidl is still a Wagnerite, I fancy.

\* \* \*

That prince of baritones, Reichmann, had a rousing success last week at his song recital in Steinway Hall. I doubt if the box office there often saw as much cash at one performance. The flowers, too, would have flattered a prima donna. Max Spicker, too, came in a good second for the applause. Everybody was there and everybody was pleased.

\* \* \*

"How did you find the table when you were down in Mexico, Mrs. Patti?"

"Very excellent."

"Well, you'd be sure to farewell all the time."

That isn't mine, honestly!

\* \* \*

Apropos of Bülow. He gave, with Mr. S. S. Beel, an excellent violinist, and other talent, a concert on the Saale while bound to our cyclone haunted shores. Bülow was always fond of the trinity of B's—Bach, Beethoven and Brahms—and on the dead quiet I suppose he added Bülow, just to make it even, you know.

He got enough on this occasion, for the program contained an address by P. T. Barnum, piano soli by Bülow;

violin solo, Mr. S. S. Beel, and an arrangement of the "Boulangers March" by Bülow himself.

Bülow, Barnum, Boulanger and Beel.

\* \* \*

Again Bülow.  
"The Singer's Curse"—his mother-in-law.

\* \* \*

I saw Pachmann, the Chopinist, accompanied by his handsome wife, at the Symphony Society concert last Saturday night. The little virtuoso, to tell the truth, looked bored, and I don't wonder.

\* \* \*

The trombone amateur's music may not be very sweet, but it never comes out at the little end of the horn.

\* \* \*

Victim of absolute pitch to stranger at a concert—Funny, but I always cough in F.

Stranger, grimly—I, in my handkerchief.

\* \* \*

Will you think of me when I dye? "Pâte de foie gras to Wotan."

## PERSONALS.

REICHMANN AS "THE FLYING DUTCHMAN."—By special request of many of the subscribers of THE MUSICAL COURIER we publish this week an excellent likeness of Theodor Reichmann, the handsome and popular baritone, in the character of "The Flying Dutchman," one of his favorite rôles.

HEINRICH BARTH COMING.—The United States will, in all probability, next season have the opportunity of hearing another great pianist who has never before visited these shores, viz., Heinrich Barth, court pianist to His Majesty the Emperor of Germany and professor at the Royal High School of Music at Berlin. Professor Barth is a pianist such as his countrymen usually designate as "colossal." His truly magnificent manner and versatile style of playing the works of the great masters from Bach to Brahms characterize him at once as one of the ablest of pianists. His technic is simply marvelous, and although at times his playing does not possess that magic quality which the French so aptly have termed the *feu sacré*, and which is one of the attributes of true geniuses and idealizes their performances, still, as was the case with Rosenthal, the listener is almost bewildered at the technic, which, for purity and certainty, is not surpassed by that of any other pianist of to-day. The writer heard Barth play the Brahms-Paganini variations, and was simply astounded at the great virtuosity displayed. Professor Barth will, no doubt, achieve the same success in the United States which accompanies his performances wherever and whenever he plays in Germany.

WILHELMJ'S SUCCESS.—We are glad to be able to contradict the many rumors that were set afloat regarding August Wilhelmj and his having lost his ability as an artist. He met with so much success at his first concert in Berlin recently that he was to give a second one there, with the assistance of the Philharmonic orchestra, on the 24th ult.

DVORAK IN RUSSIA.—Anton Dvorak, the great Bohemian composer, on invitation of the Imperial Russian Music Society, conducted a concert of his own compositions at Moscow on the 6th ult. and another one at the St. Petersburg Philharmonic Society on the 12th ult. Both were highly successful, and Dvorak's reception was a most flattering one.

ROSENTHAL IN VIENNA.—Moritz Rosenthal, whose technic will not soon be forgotten in New York, appeared at Vienna for the first time after a long interval in a piano recital at the small Musikvereinssaal on the 13th ult., when he played the following program: Bach, prelude and fugue in A minor; Rossini-Liszt, "Tell" overture; Schumann's C major fantasia and the "Etudes Symphoniques," as well as smaller pieces by Chopin, Henselt, Scarlatti, &c.

S. S. BEEL RETURNS.—S. S. Beel, the young American violinist, from Oakland, Cal., who has been studying and finishing for the last three or four years with Joseph Joachim at Berlin, returned to his native land on the Saale last week. Joachim speaks most highly of his pupil, and Hans von Bülow, with whom Beel was a fellow passenger on the Saale, is delighted with his playing. Beel was heard privately by Thomas, Damrosch, Tretbar and a few others, and will no doubt prove one of the attractions of the musical season of 1890-1.

THOMAS' MARRIAGE.—The marriage of Theodore Thomas to Miss Rose Fay, of Chicago, will take place on May 12. THE MUSICAL COURIER congratulates in advance.

WILL GO TO ST. AUGUSTINE.—H. M. Flagler, the millionaire oil operator, is a cousin of Prof. I. V. Flagler, of the Utica Conservatory of Music. Recently H. M. Flagler erected the Memorial Presbyterian Church at St. Augustine, in remembrance of his daughter, Mrs. Jennie Louise Benedict, who died in a yacht near Charleston a year ago.

The church is an elegant structure, costing, with the parsonage, \$250,000. Among the congregation at the dedication were Mr. Flagler's family, Mrs. Benjamin Harrison, Mrs. Wanamaker, Miss Wanamaker, Russell B. Harrison and wife, and Architects Carrere and Hastings, of New York. I. V. Flagler has received telegram asking him to give an organ recital on the new \$15,000 three manual organ. He has accepted and left for there last week. Prof. I. V. Flagler will also give two concerts in Savannah, Ga., while South.

THE LATEST TENOR DISCOVERY.—Bruno Heydrich is the name of the latest tenor of whom much is expected. He has been hitherto a member of the Dresden orchestra, but his voice was discovered by Manager Staegemann, of the Dresden Court Opera House, and he engaged the young man for heroic tenor parts, with a contract for five years and at a yearly increasing remuneration. Flattering for the young artist is also the fact that the management of the Bayreuth Festival performances have asked him to study the part of "Tannhäuser" with a view to have him sing it at next year's representations. Max Alvary and Winkelmann, of Vienna, are also named as "Tannhäuser" impersonators for Bayreuth next summer, and the latter will moreover be heard also as "Parsifal."

Miss Renard is the only one so far named as having been invited by Mrs. Cosima Wagner to create, at Bayreuth, the part of "Elisabeth."

RUMMEL COMES NEXT FALL.—Mr. Franz Rummel, the eminent pianist, informs us that he will not come to this country as soon as previously announced. He is just now concertizing in Holland and England, and will play in London at the Crystal Palace and at a smoking concert of the Prince of Wales. He will also give two recitals there in May, after which he will make his residence with his family for a time at Wiesbaden. Later on he will go to the sea-side to study undisturbedly and get up the richest and most varied repertory for his concert tour through the United States.

GOOD IF TRUE.—A contemporary says: "Caterina Marco, formerly of New York, has been singing in Pavia, Italy, in 'Aida' and 'Macbeth,' winning special praise in the latter opera."

ALBONI'S ANNIVERSARY.—The great contralto Alboni celebrated the completion of her seventy-fourth year a fortnight ago at her house in the Cours la Reine, Paris. Notwithstanding her years, Alboni, it is said, sang "Ah, mon fils!" from "The Prophet" with a powerful dramatic sentiment and a superb voice that recalled the brilliant triumphs of this incomparable "Fidès."

GRUNFELD'S ANNIVERSARY.—Alfred Grünfeld, the versatile and accomplished pianist, celebrates to-day, at Vienna, the twenty-fifth anniversary of his début as an artist. We congratulate; but is not this kind of celebration fast becoming somewhat too fashionable?

BOTEL DECORATED.—Heinrich Botel, the coachman tenor, from Hamburg, who is well remembered here from his appearances a few seasons ago at the Thalia Theatre, has just been decorated by the Duke of Coburg-Gotha with the Cross of Merit for Art and Science, after his recent representation of "Lyonel," in "Martha," at the Coburg Court Opera House. It makes us smile!

THE BOSTON PAPERS ON RAVELLI.—Boston "Journal," March 24, 1890: "Mrs. Patti had a worthy assistant in Mr. Ravelli, who gained for himself new honors, and made the audience feel sorry that his appearances had been so few during the engagement. His voice is of the same rich, mellow quality as in years past; it has power without harshness, and he sings as if entirely given over to the work in which he is engaged. In the duets with Patti he fully shared the honors, and it was evident that the diva realized it. The music of his parts was pleasing, and his artistic rendition, pure tones and absolutely correct intonation on every note gave it an additional charm, and made the interpretation of this rôle as near perfection as was the work of the diva."

Boston "Post," Monday, March 24, 1890: "If Mr. Ravelli keeps on singing as finely as he has sung here, and Mr. Tamagno as disappointingly, it would seem a good and just suggestion to the management that they should change the present title of the company to 'Patti and Ravelli in Italian Opera,' for he is certainly the star so far as we can judge in Boston. His rendering of the part of 'Geraldo' was beyond all question the finest tenor performance of the week, and richly merited the applause with which it was so cordially received. His long solo in the first act was very finely sung, and in the above mentioned duet of the second act he sang magnificently."

Boston "Daily Traveller," March 24, 1890: "The singing of Mr. Ravelli in this opera was, without question, an unfailing source of enjoyment to all who know what good singing is and who delight in that fast disappearing commodity known as a tenor voice. Since he last sang here Ravelli's voice has grown in size without loss of any desirable quality, while his art as a vocalist is impeccable. He sang from the beginning to the end of the opera like a young god; the tones were at all times beautiful, even as

were Campanini's in his best days. It was such an experience as the writer has not had in years; and Ravelli's singing in 'Lakmé,' Zardo's 'Valentine,' and Albani's 'Desdemona' will remain the memories of the season. We even forgot that this divine singer made love with his hat on, and failed to look a bit like an invalid in the last act. It was the voice and the singing that entranced us. Hail Ravelli, thou prince of lyric tenors!

"There was an enormous audience despite the awful weather. After Ravelli, Patti received the most applause."

## FOREIGN NOTES.

—In Vienna a Bach Society is on the point of being established under the auspices and inception of Dr. Marschner.

—Christine Nilsson will come out of her retirement to sing at the farewell concert of Sims Reeves in London in June.

—Spohr's long lost opera "Pietro Von Arbano" was to have been brought out for the first time at Munich on the 29th ult.

—Massenet is busy on a new opera for the Paris Grand Opera. The title is to be "The Magician," and the libretto is by Richepin.

—Mr. Sonzogno, the Italian music publisher, has opened a competition for three one act operas. There were seventy-three candidates, but all but eleven have since been weeded out.

—Dvorák's new symphony (in G) has just undergone the test of a trial performance at Prague, and has received the warmest approval of all those critics who were privileged to hear it.

—The projected concert in London for the Beethoven House Fund has been postponed until next season, as it was found impossible to fix a date that did not clash with Joachim's engagements.

—We understand that, owing to illness and other unforeseen circumstances, the performance of Berlioz's "Les Troyens" at Carlsruhe, under Mr. Mottl, cannot now take place before October or November.

—A new waltz for four part male chorus, by that popular composer Thomas Koschat, has just been published by F. E. C. Leuckart in Berlin. The work is entitled "An Evening in St. Leonhard," and will be sung for the first time at Coblenz.

—The last rehearsal for this year's performances of the "Passion Play," at Oberammergau, will take place on May 18. The performances themselves will begin on May 26 and the "Passion Play" will be produced on the following dates: June 1, 8, 15, 16, 22, 25 and 29, July 6, 13, 21, 23 and 27, August 3, 6, 10, 17, 20, 24 and 31 and September 3, 7, 14, 21 and 28.

—BERLIN, March 23.—George Russell Craig, the son of a prominent Pittsburgh business man, died here suddenly last week. He was formerly the organist of Trinity Church, Pittsburgh, and came to Germany to finish his studies. Prince Ruprecht, the future King of Bavaria, and other prominent men were special friends of the dead man, and testified their regard by splendid floral gifts.

—Mr. Mancinelli has been engaged as one of the conductors of the London Royal Italian Opera in place of Mr. Arditi, who cannot return. Mr. J. de Reszké will open the season on May 19, and five performances will be given regularly every week. Among recent engagements are Miss Richard, a contralto from Paris; Miss Colombe, of the Promenade Concerts; Miss Tetrazzini, an Italian soprano, and Mr. Darvell, late of Her Majesty's.

—Antonin Dvorák will compose a new work of large dimensions, a "Requiem," expressly for the Birmingham (England) Music Festival. Besides that, there is the much paragraphed oratorio, "The Lord of Life," by Dr. Mackenzie, a new cantata on a modern subject by Villiers Stanford, a vocal scene by Mr. Goring Thomas, and in all probability an orchestral and choral novelty from the pen of Mr. Hamish McCunn.

—Therese Malten, the celebrated "Kundry" and "Isolde," who has previously always sung the part of "Elisabeth" in "Tannhäuser," has lately decided to change that part for the much more difficult and less grateful one of "Venus," which she will shortly sing at the Dresden Court Opera House. Court Conductor Schuch, of the same opera house, has lately been nominated by the King of Saxony "Royal Intendant."

—From Hamburg we learn that Franchetti's "Asrael" was produced there recently with immense success, which increased in intensity and reached its climax at the close of the performance. This was the first German production of the music drama by the Italian baron and Cresus, who, however, resides at Dresden. Count Hochberg attended the second performance of the work with a view to its production at the Berlin Royal Opera House.

## The Reichmann Recital.

ON Tuesday night of last week Steinway Hall was filled to the limits of its capacity with the admirers of that great baritone and singer Theodore Reichmann, of the Metropolitan Opera House German Company, and with the lovers of the song recital, a form of entertainment that is fast becoming all too rare here.

Reichmann is one of the few living operatic singers who are at the same time equally at home on the concert platform. His noble vocal organ shines to the same advantage, if not to a better one, in Steinway Hall that it does on the boards of the Metropolitan Opera House, and he gives the selectest of songs by Schumann, Schubert, Brahms, Loewe and Spicker in as equally delightful manner as he does the monologue of "Hans Sachs" or the romanza to the "Evening Star." His singing on the occasion in question could and should have been a lesson to artists and amateurs alike for the intelligence and beauty of his conception, the refinement of his shadings and changes of register and for his finished phrasing and clear pronunciation. Reichmann was cheered to the echo, overwhelmed with floral offerings and recalled innumerable times, but he commendably refrained from that ever growing nuisance, the encore.

Max Spicker accompanied in a most musical and discreet manner, being ever a support and never an obtrusion, and his success as an accompanist was heightened by that which he obtained as a composer, his two songs being vastly appreciated by the public, who recalled him several times in conjunction with his interpreter.

Franz Wilczek, the greatly talented young violinist, played pieces by Vieuxtemps and Paganini, much to the enjoyment of the audience.

The following was the complete program:

Violin solo, Fantaisie Caprice.....	Henri Vieuxtemps
	Franz Wilczek.
Songs { "Die Lotosblume" .....	Robert Schumann
"Du bist wie eine Blume" .....	
"Wedmung" .....	
	Theodore Reichmann.
Songs { "Der Doppelgänger" .....	Franz Schubert
"Der Wanderer" .....	
	Theodore Reichmann.
Violin solo, "The Witches' Dance".....	Nicola Paganini
	Franz Wilczek.
Songs { "Frühlingstraum" .....	Max Spicker
"O schneller, mein Ross" .....	
	Theodore Reichmann.
Ballade, "Die Reiher Baite".....	Heinrich Loewe
	Theodore Reichmann.
Songs { "Wie bist du meine Königin" .....	Johannes Brahms
"Vanderlied" .....	Robert Schumann
	Theodore Reichmann.

## The Symphony Society.

THE sixth and last symphony concert of the season took place last Saturday evening at the Metropolitan Opera House, preceded by the usual rehearsal the Friday afternoon previous. The program was a tedious one, lacking in variety, and Dr. Hans von Bülow, the soloist, was not in his best form.

Two piano concertos in one evening are a little too much, particularly when one is preceded by a symphony.

Dr. von Bülow was not particularly felicitous in either concerto, his technic being faulty, his touch dry and his playing spasmodic and jerky.

The E flat concerto of Beethoven was drily delivered and the accompaniment was dragging and dilatory.

The soloist, too, changed some of the traditional *tempi*, but the main thing noticeable was the great falling off in that intensity and fire we were wont to consider as peculiarly von Bülow's own. This may have been due to fatigue, and we hope he may be able to pull himself together at his recitals.

The E flat Liszt concerto was colorless, lacking brilliancy and, above all, dash. The adagio was merely an intellectual imitation of feeling, the juice being all squeezed out of it.

We have listened too recently to d'Albert's performance of these two concertos, and naturally the older man suffers by comparison.

Beethoven's fourth symphony was poorly given, the strings being rough and the horns making several bad breaks. Von Bülow's ballad for orchestra, "The Minstrel's Curse," should have been conducted by the composer himself, for as it was given by Mr. Damrosch (who looked unduly nervous and overworked) it lacked spirit, rhythm and resonance.

This work was first given here February 12, 1887, and the criticism we wrote of it then still holds good on this occasion.

"Von Bülow's ballad, 'The Minstrel's Curse,' is rarely heard, but deserves a hearing far more than do some of Liszt's lubrications of the 'symphonic poem' denomination. It has often been, and justly so, maintained that Bülow, who is one of the greatest living musical interpreters of the works of others, is yet not prolific in musical ideas of his own. Indeed, it is said that the consciousness of this fact has much to do with the acrid and morose temperament of the said artist. On the other hand he must be

praised for abstaining, as he does, from prolific musical production.

"In contrast to many others with whom he has in common the technical ability of expressing his musical thoughts and who mistake this ability for the God-given gift of composition, and consequently write abundant alleged musical compositions without *raison d'être*, Bülow has given the world but comparatively few works, and of these few his translation into music of Uhland's sombre ballad is decidedly one of the best. It surpasses in depth and emotion by far his much oftener heard 'Julius Caesar' overture. The opening phrase in B flat is, like many other ideas in 'The Minstrel's Curse,' purloined from Wagner, but the beautiful love motive which forms the middle portion of the work, and which is exquisitely scored, as well as the mournful ending in B flat minor, are original and decidedly meritorious."

The piano played by Dr. von Bülow was a noble Knabe grand, whose sonority and liquidity penetrated every part of the huge opera house, while its delicacy and sweetness of tone produced the most favorable impression on the audience. It must be a pleasure for a great artist like Dr. von Bülow to play on an instrument which is so responsive to every change of emotion of the virtuoso. Brilliant and powerful, yet replete with tonal color of the most varying sort, it was, indeed, a beautiful piano.

## Philharmonic Club.

THE fourth and, for the present season, last chamber music soirée of the Philharmonic Club was given at Chickering Hall on Tuesday night of last week before the usual audience of habitués at these quite interesting concerts.

The concert opened with Schubert's melodious and beautiful A minor string quartet, op. 29, and closed with Spohr's learned and harmonically interesting string sextet, op. 140, both of which were played in a somewhat perfunctory and by no means inspiring manner by the members of the club, assisted in the latter work by Emil Gramm, the former viola player of the organization.

The intermediate numbers consisted of a Mozart aria ("Parto, parto," from "Titus") and two songs—"There is my heart," by G. T. Cobb, and "La Manola," by E. Bourgeois—all of them most miserably sung by Mrs. Ida Bond-Young, a lady with only an alleged soprano voice. It goes without saying that she was well received and encored.

The novelty of the program consisted of a "Concerto" for flute, in two short movements (andante in G minor and allegro in G major), op. 98, by the fertile Berlin composer Heinrich Hofmann. The work sadly lacks originality of invention, the second movement being strongly reminiscent of the last movement from Bruch's G minor violin concerto. Of its general effectiveness, moreover, it was hard to judge, as, first of all, the composition is evidently written for flute with orchestral accompaniment, and the latter seems rather complicated and, as usual with Hofmann, sonorous. This accompaniment was little less than butchered by Mr. Max Liebling at the piano. Secondly, Mr. Weiner, to whom the composition is dedicated, played it very badly, and, despite the fact that he took the "allegro" at an "andante commodo" tempo, he could not even overcome its technical difficulties. Mr. Hofmann should be more careful in the choice of his dedicatees.

—Mr. William J. Lavin, the tenor (although he failed to gain admission to the church through the back door, and had to wander patiently about through the waiting audience, like Mary's little lamb, before he found the way "behind the scenes"), is a splendid singer. His voice is robust and rich, possessing that beautiful resonant quality which only comes from a mastery of the true Italian method. His two numbers were "Ah, Non Credea," from "Mignon," and De Faye's exquisite ballade, "Tell Her I Love Her So," both of which were enthusiastically encored. Mr. Lavin is certainly the best tenor who has ever sang in concert in this city, and to many musicians in the audience his artistic singing was the feature of the program.—Oakland (Cal.) "Times."

—Two old friends have once more cropped up. The dead season is usually the period for the perennial report that Arigo Boito's "Nero" was finished, and was intended to be produced during the following carnival season at the Milan Scala. Our old friend has once more turned up smiling, and we shall meet him as a cherished acquaintance ought to be. The second familiar item of news comes by the not inexpensive form of a cable from the United States. We have many times before heard of Mr. Gounod's forthcoming opera on the Montezumas, the scene of which was to be laid in Mexico. That work (*in nubibus* though it may still be) is now declared to be accepted for production in America (large place, America!) in the course of the next year.—London "Figaro."

—A concert was given at College Hall, Beaver, Pa., under the conductorship of Mr. Wm. H. T. Aborn.

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In the Appendix, following the plan of the last Review, Mr. Krehbiel will print a list of the choral works performed in the principal cities of the United States and Canada.

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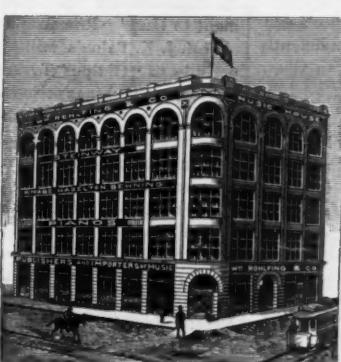
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**Italian Opera.**

ON Wednesday night of last week occurred the reappearance in New York of Adelina Patti after an interval of some five years. The Metropolitan Opera House has seldom been more densely filled than on this occasion, and the greatest expectancy prevailed as to the star of the evening. The opera was Rossini's weak and uninteresting "Semiramide," in which Patti was last heard here in conjunction with Scalchi. The diva was well received when making her entrance, and to the eye she has indeed little changed, despite the difference in the color of her hair. She is the same finely shaped, dapper, sprightly, bright eyed, petite lady with exquisite arms and hands—but the voice! Ah, that we have to confess it, the voice of Patti, which once was the most beautiful one and the most thrilling one that the Lord ever put into a nineteenth century living being, its beauty and its thrilling powers are on the wane—and very much on the wane at that; and even her vocal technic, which once was so flawless and faultless that, no matter what trash Patti might sing, she would delight the ear even of the musician, that technic is no longer hers, and her singing shows spots where none used to exist. The public, who, despite the fact that they were an Italian opera public, evidently were a rather intelligent agglomeration of people, seemed to realize this decadence of the once greatest of living singers, and it seemed to make them—as, in fact, it did us—feel sad, and a true, rousing enthusiasm, such as we were wont to witness on Patti nights in previous years, did not prevail once during the entire evening and could not be awakened even artificially by the singing of the everlasting "Home, Sweet Home."

Much more interesting was the voice of Mrs. Fabbri ("Arsace"), a sympathetic, full contralto, with exceptionally strong and rich chest notes. At the same time she commands over so big vocal material a wonderful flexibility.

The most admirable work of the two ladies was done in the perfect ensemble in their duos.

Mr. Marcassa's singing is not without merit, and he has a rich and mellow baritone voice.

Vicini's tenor voice is rather pleasant, but his coloraturas are unsteady and not sufficiently connected.

Messrs. Castelmary and De Vaschetti made a good impression with their bass voices.

On Thursday night "Il Trovatore" was given, and despite a magnificent cast failed to draw more than a medium sized house, which fact proves again, as we stated so many times before, that not Italian opera but only Patti is the drawing card, and how long her name under existing circumstances will be able to exercise its magic charm seems to us a question of but limited time.

The principal success of the evening was of course scored by Tamagno, whose *ut de poitrine* in Manrico's "Di quella pira" roused no end of enthusiasm. The great tenor had to repeat it and was afterward many times recalled.

Our charming countrywoman, Mrs. Nordica, was as good looking a "Leonora" as we ever beheld on any stage and her singing was on par with her stage appearance.

Mrs. Fabbri was the best "Azucena," both vocally and histrionically. New York has seen for many a year, and Del Puento was her equal as "Di Luna," which is certainly one of his most superior rôles.

The performance was conducted by Mr. Sapiro, who far outrivals his older colleague, Mr. Arditi, and who kept his choral, orchestral and even ballet forces well in hand.

On Friday night, Bellini's wormiest chestnut, "Son nambula," was given, and as it was a Patti night the house was again filled from pit to dome. But beyond this the old charm did no longer work. Patti was once the most delightful of somnambulists. She is so no longer, *i. e.*, vocally; and even those most venerable of old standbys, "Ah non credea" and "Ah non giunge," failed to elicit more than a passing recognition.

The real success of the evening, and deservedly so, was made by Luigi Ravelli in the part of "Elvino." If his colleague, Tamagno, excels in dramatic impersonation, Ravelli is more than his equal in the art of *bel canto*. His phrasing and enunciation are finished and musically, and his voice is still of as pleasing and pure a lyric tenor quality as it used to be years ago, when he delighted audiences at the "Old Homestead"—beg pardon, Academy of Music.

Marcassa was good as "Rodolfo," but Mrs. Claire's contralto, though agreeable in quality, is not sufficiently strong to fill so large a house as the Metropolitan Opera House.

At the Saturday's matinée, Verdi's "Otello" was repeated before a good sized audience, consisting for the most part of the fairer sex. Albani and Tamagno were, of course, the chief attractions.

On Monday night of this week Rossini's *chef d'œuvre*, "Tell," was the opera, the house being neither very crowded nor very enthusiastic, the only genuine outbursts of applause following Tamagno's singing in the trio of the second act and Miss Pettigiani's introductory aria. Tamagno was of course an immense "Arnoldo," and, although the part does not offer the dramatic opportunities of "Otello," he fully impresses one with his fervent deliv-

ery, his magnificent vocal organ and the culminating power and sonority of his high notes.

Miss Pettigiani has a light, flexible coloratura soprano of good training and sympathetic quality, but somewhat too thin to fill the Metropolitan Opera House or to satisfy in a duo with Tamagno.

Among the rest of the cast Zardo's "Tell" and Miss Bauermeister's "Jenmey" deserve favorable notice.

Chorus and orchestra did well under old Arditi's leadership, but the brasses were out of tune with each other and a trifle lower in pitch than the rest of the orchestra.

Last night Nordica and Tamagno were to appear in "Aida," about which performance we shall report in next week's issue.

To-night Patti makes her first appearance in New York in the charming opera of "Lakmé," for which the house is sold out. Friday night Tamagno will make his last appearance here (the opera is not yet announced at the present writing), and at the Saturday matinée the diva will be heard in "Martha."

**The American Composers' Concert.**

[BY SPECIAL CORRESPONDENT OF THE MUSICAL COURIER.]

THE concert of compositions by American born composers, which was given at Lincoln Hall, Wednesday, March 26, in Washington, D. C., was an emphatic success, viewed both from an artistic and social standpoint. Mr. Frank Van der Stucken added another success to the long list of concerts devoted to American compositions; and generous Mrs. Thurber is to be congratulated on her discrimination on having selected for the arrangement of this national affair the musician who first inaugurated the movement for the production on a really artistic scale of compositions by native authors, and through whose untiring and unselfish efforts it has been possible to accomplish what has thus far been done.

The program was as follows:

## PROGRAM.

Overture, "In the Mountains," op. 14.....	Arthur Foote
Piano pieces... {	
Quasi Sarabande..... {	Mr. Arthur Whiting
Valse Caprice..... {	Mr. Arthur Whiting
Symphonic poem, "Ophelia," op. 22.....	E. A. MacDowell
Gavotte for orchestra.....	Arthur Bird
Arioso from "Montezuma".....	F. G. Gleason
Miss Louise Karyss.	
Suite, "The Tempest," op. 8.....	F. Van der Stucken
Invocation of Prospero and Dance of Gnomes.	
Dance of Reapers; Dance of the Nymphs.	
Caliban's Pursuit.	
Prelude, "Edipus Tyrannus,".....	J. K. Paine
(Conducted by the composer.)	
Romanze and polonaise, for violin and orchestra.....	H. H. Huss
Violinist, Miss Maud Powell.	
Dramatic overture, "Melpomene,".....	G. W. Chadwick
Selections, dramatic suite, "Italia,".....	Arthur Weld
Almalfi, "Una Sera d'Amore."	
Roma, "Il Carnevale."	
(Conducted by the composer.)	
"Ojata".....	Margaret R. Lang
Songs... {	
The Making of the Hay".....	Wilson G. Smith
A Love Song.....	W. W. Gilchrist
Miss Eleanor Warner Everest.	
Festival overture, "The Star Spangled Banner".....	Dudley Buck
(Conducted by the composer.)	

Among the soloists Miss Maud Powell must be first mentioned. Her performance of the effective romanze and polonaise, by Henry Holden Huss, called forth most enthusiastic applause for the poetic repose and brilliancy of her interpretation.

Mr. Arthur Whiting's clear and finished technic was displayed to excellent advantage in his musically and clear cut piano sketches. The Misses Louise Karyss and Eleonore Everest pleased the public, the one by the rich quality of her mezzo soprano and the other by the artistic finish of her method displayed in the group of songs.

The orchestra of sixty-one musicians from New York was conducted by Mr. Van der Stucken in all the numbers except in those of Professor Paine and Arthur Weld. The work of the orchestra was praiseworthy throughout, especially so in the case of Chadwick's strong and vivid dramatic overture, "Melpomene," Van der Stucken's original and highly colored "Tempest" suite, Bird's cleverly scored "Carnaval Scene" and the difficult polyphonic accompaniment to Huss' "Romanze and Polonaise."

Prof. J. K. Paine's well-known, dignified and interesting prelude to "Edipus Tyrannus" suffered somewhat from the uneven and inexperienced conducting of the composer. But notwithstanding this slight drawback the audience recognized the sterling merit of the work.

A fine audience filled the hall, which was decorated with numerous American flags.

After the concert Mrs. Thurber held an elegant reception in honor of the American composers present. Those who received with Mrs. Thurber the highly distinguished and truly representative Washington society were: Mrs. Van der Stucken, the Misses Maud Powell, Karyss, Everest, Messrs. Van der Stucken, Paine, Whiting, Weld and Huss. It is the intention of the management of the National Conservatory, under whose auspices the concert was given, to

follow up the good work by similar concerts in various American cities, culminating in a grand music festival in Omaha next November 27, 28 and 29.

**Important to Someone.**

BOSTON, Mass., March 26, 1890.

To the Editors of the Musical Courier:

ALLOW me the use of your columns to call attention to the composer who sent the fragment of a piano concerto to the examining committee, and signed "A Passing Tone."

As he has neglected to send his real name and address to W. H. S. Perkins, the work is in my hands, and I would like him to send me his full name and address if this comes to his notice.

Thanking you for your kindness, I remain, yours truly,

CALIXA LAVALLEE,  
Chairman Program Committee, M. T. N. A.

**HOME NEWS.**

—Otto Hegner's farewell concert will take place April 23 at Steinway Hall.

—Strauss' Vienna Orchestra will play in Baltimore at Ford's Grand Opera House on May 23, 24 and 25.

—The Pachmann Chopin recitals take place at Chickering Hall, next Monday, Tuesday and Wednesday afternoons at 3 o'clock, and a grand orchestral concert Friday evening, April 11.

—Mr. W. F. Boothe, the well-known piano man, played at a concert given for a charitable purpose in Philadelphia last Wednesday night, the Mendelssohn violin concerto and the Sarasate Faust fantasie.

—Among the callers at THE MUSICAL COURIER office last week were Miss Anna Lampmann, pianist and teacher, from Ottawa, Canada; W. Edward Heimendahl, the Baltimore composer and conductor, and S. S. Beel, solo violinist, from Oakland, Cal.

—The Schubert Club, under the able baton of Mr. Mortimer Wiske, gave its third concert at Lenox Lyceum last Thursday evening. Choruses by the club, interspersed by duets and solos, and numbers by the Philharmonic Club made up a delightful program. These concerts have been very successful.

—The first of Hans von Bülow's piano recitals was to have taken place at the Broadway Theatre yesterday afternoon, but owing to the fact that we go to press at that time, that event, and the two following concerts which respectively take place this afternoon and to-morrow afternoon, will be duly reviewed in our next issue.

—Mrs. Burmeister played the E flat Liszt concerto at the last Peabody concert in Baltimore last Saturday night and scored an instantaneous success. Mr. Burmeister conducted the work. The Baltimore "American" errs in saying that the work had never before been rendered in Baltimore. It was played in that city by Adele Aus der Ohe on April 21, 1887.

—The thirteenth and last of the present series of Thomas popular concerts took place last Sunday evening at the Lenox Lyceum. The following program was given:

Hungarian march.....	Schubert
Bal Costume, second series.....	Rubinstein
Largo.....	Handel
Violin obligato, Mr. Jan Koert.	
Concerto, No. 3 (orchestrated by G. A. Itzel).....	F. Ries
Miss Heilner.	
Finale from "Eroica" symphony.....	Beethoven
Recit. and aria, "Don Giovanni," "In quali eccessi".....	Mozart
Miss de Vere.	
Suite, op. 46, "Peer Gynt." (By request).....	Grieg
Loin du Bal.....	Gillet
Gavotte.....	
String orchestra.	
Rondo finale, "Lucia".....	Donizetti
Miss de Vere.	
Rhapsodie Espagnole".....	Chabrier

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from May 30 to June 28 inclusive. If they are successful we will probably have the Thomas Orchestra with us all summer, a consummation devoutly to be hoped for. The orchestra this week play at Hammerstein's Harlem Opera House.

—BOSTON, March 27 (Special).—Strauss and his Vienna orchestra will open their American tour in Boston and not in New York, as was originally intended. They will appear here May 14, 15, 16, 17 and 18.

—A series of four organ recitals by Mr. Sumner Salter, Mr. Gerritt Smith and Mr. R. Huntington Woodman will be given on Monday afternoons, commencing to-morrow, at the First Presbyterian Church, Fifth-ave., corner Twelfth-st. Mr. and Mrs. Charles Herbert Clarke will be the vocal soloists. The program will include numbers by Guilmant, Mendelssohn, Hesse, Sullivan, Lemmens, Marsh, Tschaikowsky, Saint-Saëns, Stainer and Thiele.

—Easter Sunday music at St. Stephen's Roman Catholic Church, East Twenty-eighth-st., will be, in the morning: Prelude, orchestra and organ, Bach; mass in C, Beethoven; air, orchestra, Bach; offertory, "O Filii," soprano solo, Bach; Sanctus and Benedictus, H. Holden Huss; "Hallelujah," Händel. The soloists are Mary Dunn, Annie Dunne, Mr. C. O'Neill and J. J. Dossert. There will be a chorus of seventy-five voices and full orchestra. The solo violinist is Gustave Dannreuther; solo, 'cello, Victor Herbert; organist, Dr. A. Pearce; Frank G. Dossert, director.

—The program of the twenty-first of the present season's concerts of the Boston Symphony Orchestra, at Music Hall, Boston, consisted of Brahms' "Tragic" overture, Vieuxtemps' A minor violin concerto, excellently interpreted by Otto Roth, a member of the orchestra, and Dvorak's first symphony in D, op. 60. Next Saturday evening's program is made up of Wagner's overture, "Flying Dutchman;" Frederic Cliffe's symphony in C minor (first time in America) and Liszt's "Rakoczy March."

—Miss Liddell and Miss Lakey will give in music, anecdote and song "The Life of Händel" at Chickering Hall on Friday evening. This is one of the series selected from their "Famous Immortals," given with great success at the Crystal Palace, St. James' Hall and Prince's Hall, London, under the patronage of the Viscountess Combermere, the Marchioness of Abergavenny, the Countess Violet Slippenbach and others. The soloists will be John Cheshire, Mrs. John Cheshire and Miss Lowell.

—Rudolph Aronson announces a most interesting series of Sunday evening concerts to be given at the Casino, beginning on Easter Sunday and continuing through the month of April. The music will be by members of

Abbey, Schoeffel & Grau's Italian Opera Company and will consist chiefly of operatic selections. Among the singers will be Nordica, Fabbri, Luigi Ravelli, Giuseppe del Puente and Franco Novara. The Casino orchestra will be enlarged to fifty and will be conducted by Luigi Arditi. The prices of seats will be the usual ones of the Casino. The first concert will include Easter music and will be made an especially interesting one. It may be remarked that Sunday concerts were a part of the original plan of the New York Concert Company when the Casino was built.

—The Bridgeport Choral Society gave a grand Lenten concert on Thursday evening last, when they presented the "Gallia," by Gounod; "Stabat Mater," Rossini, and selections from Gaul's "Holy City." Mrs. T. P. Lovell, of Boston, soprano; Miss Forseman, alto; Mr. Distelhurst, tenor, and Mr. E. F. Bushnell, bass, were the soloists for the occasion. They were well received, and justly so. Mr. Jackson at the vocalion, in conjunction with Mr. S. S. Sanford, the conductor of the society, at the grand piano, led the whole program in a most satisfactory manner. Great praise is due Mr. Sanford for the admirable manner in which he controlled the chorus. He has a society of which any conductor may be proud. The voices were exceedingly fresh and well trained. Mrs. Lovell possesses a well placed and very flexible voice, and rendered her solos in a very artistic manner. Mrs. Forseman, alto, has a charming voice and is a cultured artist. Mr. Distelhurst sang his numbers with good taste and finish. Mr. E. F. Bushnell, as usual, showed himself the artist that he is. The South Congregational Society are to be commended for opening their church gratuitously to such a society. If it was done more frequently much would be done to improve the song service of churches. It will bear it.

—Last Sunday night's concert of the "Arion" was a most delightful affair and was enjoyed to the fullest extent by a large throng of members, their families and friends, who filled the spacious hall of the club house and its gallery to the limits of their capacity.

The program, arranged by Mr. Frank Van der Stucken, was as varied as it was interesting, and opened with Pierre Benoit's magnificently worked "Charlotte Corday" overture for orchestra, a composition that deserves to be more frequently heard. The male chorus of the society sang Mendelssohn's Lieder, "Auf Flügeln des Gesanges," and "Frühling's Lied," which Mr. Van der Stucken has arranged in most musicianly and effective manner for male chorus with orchestral accompaniment. The members did excellent singing both as to rhythmic precision and fine shading, also in Arthur Bird's pretty and new part songs, "Sommerruhe" and "Spruch," as well as in Pache's

"Nachtgesang" (another novelty), Sturm's "Der Lenz ist da" and some folk songs.

The soloists were Miss Clementine de Vere and Conrad Behrens, both of whom were well received and encored.

The orchestra did good work under Mr. Van der Stucken's direction, whose exquisite "Vlasda" interlude elicited an extra round of applause.

### "Parsifal" in Brooklyn.

UNDER the auspices of the Seidl Society a "Parsifal" entertainment (to follow the program) was given at the Academy of Music, in Brooklyn, last Monday evening.

To say the affair was gotten up on a gorgeous scale would be underrating it. The floral display was magnificent, the audience was brilliant and fashionable and the performance, with a few exceptions, was deadly dull.

While due credit must be given to the Seidl Society for their laudable efforts to make Wagner's "Swan Song" familiar to Brooklynites, yet we naturally must deplore the whole scheme, which is not only antagonistic to the intentions of the deceased composer, but also harmful in the full sense of the word to the beautiful religious music drama itself.

Then, too, performances of this sort necessarily necessitate cuts, and the pruning knife was liberally applied, to the exclusion of some of the most beautiful music in the drama. There were no choruses, and the "Flower Maidens'" music was played by the orchestra. The cast was as follows:

"Parsifal" .....	Paul Kalisch
"Amfortas" .....	Theodor Reichmann
"Gurnemanz" .....	Emil Fischer
"Klingsor" .....	Joseph Beck
"Kundry" .....	Mrs. Lilli Lehmann-Kalisch
Flower maidens .....	Misses Traubmann and Huhn Esquires .....
	Mittelhauser and Beck

Mrs. Lehmann-Kalisch and Reichmann particularly distinguished themselves, both singing with intensity and artistic finish. Paul Kalisch, while deficient from the physical point of view, sang with earnestness, if withal huskily. Fischer also displayed his noble voice to the best advantage. The orchestra was excellent, and Anton Seidl was simply immense. Applause, applause, and again applause was the order of the evening. Mr. and Mrs. Grover Cleveland occupied a box, giving a semi-political tinge to the occasion, but the adipose ex-President refused to appear when some enthusiast loudly called for him. A reception was held after the concert and congratulations and flowers were the order of the night.

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NEW YORK.

# THE MUSIC TRADE.

## The Musical Courier.

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NEW YORK, WEDNESDAY, APRIL 2, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

## BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

HARRY O. BROWN, ASSOCIATE EDITOR.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 286 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

### GENERAL AGENCY FOR GERMANY:

FRIITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPSIC.

FOLLOWING in the general idea of the Regal pianos, which are covered with plush, we learn that a certain manufacturer is about to put upon the market an upright covered with leather, to be known as a library piano. The case will be upholstered in morocco leather, fastened with brass tacks, and above the case will be fastened shelves for books, much as the top of a reed organ is put on.

AGAIN we warn the supply houses who are furnishing McEwen with materials that it is only a question of time before "handsome Ned" will "let them in" for as much as they are foolish enough to trust him. This is intended particularly for the two case makers who, while they are sailing close to the wind now in their dealings with him, are nevertheless likely to yield to Ned's blarney after he has gained their confidence a little.

HERE'S an interesting young man who, when he gets out of his present trouble, should form a partnership with Carter and Swick. A man who is so enthusiastic a musician that he will misappropriate \$2,000 to invest in "pianos and other costly musical instruments" should be looked after by these worthies:

Frank W. Stimson, bookkeeper and confidential clerk at the Jersey City Beef Company's office, in Jersey City, was arrested on Friday for embezzlement on complaint of Manager Bailey, who accused Stimson of having misappropriated \$1,650 of the concern's money. When Stimson was arraigned before Justice Stilson he admitted that the amount of the deficit in his accounts would exceed that sum. He did not state the actual amount, but an expert accountant engaged in examining the beef company's books says it will reach \$2,000.

Stimson is an enthusiastic musician, and it is supposed that the money which he embezzled was used in purchasing pianos and other costly musical instruments. He lived in nice style and his compensation was only \$18 a week. He was married three years ago and has one child. He was held for examination.

WE sincerely hope that Gildemeester will secure from Vladimir von Pachmann a good testimonial for the Chickering grand piano. They have been using the twenty and thirty year old testimonials from prominent musicians and artists about long enough, as, for instance the old Gottschalk, Marmon-tel and Liszt endorsements, from which the dates have been wisely dropped. So anything new from an artist who possesses something more than mere local renown will be grateful. But the trouble with Pachmann is that he has been given to handing around his

autograph testimonials promiscuously, thereby discounting whatever value there may be in any new ones. Piano makers in London and on the Continent have a plentiful supply of them, whether their instruments have attained any musical renown or not.

As an example, who of our readers have ever heard of the Ascherberg piano? Not many, we'll venture. Yet here is a letter of Pachmann's to Ascherberg which is well authenticated, and which is being published in the English trade papers.

"I only perform an act of justice when I ascribe my successes to a great extent to the excellent instruments from your factory, on which I was favored to play before the public. Remain convinced that I shall at all times and everywhere give preference to your pianos over all others, and accept the assurance of my unbounded esteem.

Respectfully, VLADIMIR VON PACHMANN.

That's a pretty strong testimonial, and we respectfully call Chickering & Sons' attention to it, so they can be prepared to exact a still stronger one and thus get as much as possible for their money.

THE Lester Piano Company, of Philadelphia, have made an excellent start in their recently established factory. In addition to the local demand for the Lester piano, they have already a large demand from agents in all sections. Their cases are attractive and their scale a success, and the piano has a prospect of becoming one of the popular instruments among the dealers. Messrs. North, Miller and Elsree deserve credit and congratulations upon the condition and prospects of the company.

IT is reported that Messrs. Dyer & Hughes, of Foxcroft, Me., who have been conducting a very successful organ manufacturing business, contemplate putting machinery, &c., into their factory, and extending it generally for the purpose of manufacturing pianos also. The name of the firm is excellent, and they enjoy the reputation of honest manufacturers, and should they enter the field of piano manufacture they would find an outlet for their goods, if for no other reason than the excellent reputation established by them as organ manufacturers.

THE Schomacker Piano Company, unlike some companies who haven't paid dividends in several years, and who have dissatisfied stockholders to fight in addition to the ordinary troubles of business, have paid to each and every person having an interest in the company several hundred per cent. on the investment. The recent move in opening a branch store in Chicago has been a successful venture, much more than was anticipated, and Colonel Gray naturally attributes it to his son, Mr. Justus Gray, who is now permanently located there, the success which has already accrued to the company. There is a possibility that a still more important move may be made in the near future looking to an increase in facilities.

QUIETE an important article reaches us from the East, the facts being reported in the Manchester, N. H., "Press, which says:

### BRING IT TO MANCHESTER.

Prescott Organ and Piano Company, of Concord, is to issue \$10,000 of new preferred stock and will double its business. If Concord takes the stock the company will remain there; if not the business can be brought to Manchester. At a meeting of the Commercial Club, of Concord, on Tuesday evening, President Woodman said the executive committee of the club had been in consultation with the officers of the Prescott Company with reference to efforts which were being made by Manchester parties to secure the removal of the industry to this city. It is understood that Manchester offered to take \$30,000 of new stock.

The Prescott piano is a success among dealers and musicians, and this fact in itself has given the business a splendid impetus. Concord should make every effort to keep the industry, but if Manchester has more enterprise than the capital city, why, take the plant to Manchester.

### MUSICAL COURIER PLATFORM.

#### I.

*No advance in the rate of duties on foreign actions unless a similar advance is made in the rate of duty on foreign pianos.*

#### II.

*No combination of action makers and music trade papers to give undue advantages to action makers. Equality in all branches of the music trade.*

### KIMBERLY RESIGNS.

A T a special meeting of the New England Piano Company of New York, held yesterday, Mr. Thomas F. Scanlan presiding, Walter A. Kimberly, treasurer, resigned his position, and Mr. William Munroe, formerly of the Munroe Organ Reed Company, of Worcester, was elected treasurer. Mr. Munroe will in the future be found at 98 Fifth-ave., the wareroom and office of the company. Mr. J. Burns Brown will continue in his former position and devote his time to the sale of New England pianos. Mr. Kimberly has joined the National Gas Saving Company at 744 Broadway.

IT is ever gratifying to THE MUSICAL COURIER to see the progress and high standing of a representative firm in the piano business like Messrs. Decker Brothers. Their warerooms on Union-sq. are the rendezvous of many of New York's most distinguished musicians, the meeting place of many of the city's "solid" professionals and amateurs—people who use the Decker Brothers piano and who swear by it, as their fathers and grandfathers have before them. They control a large, steady retail trade among the best families of New York, and their wholesale business has never been in a more prosperous condition than at the present time.

THE action of a certain weekly paper in the matter of the duties on actions question in attempting to straddle the issue has caused an immense amount of amusement in the trade during the past week. It has presented itself in the likeness of the famed "Arizona Kicker" by showing in its two latest numbers that it is run on the principle of "so much for so much" (in advance). But then what are we to expect from a "journal" whose editors loudly proclaim themselves to be "journalists," and who have no knowledge of the subjects presented to them by the movements in the trade and consequently no standing or respect among the members of the trade. As we have had occasion to say before, it would be much more to the point if people desirous of presenting their advertisements to the general public should insert them in the regular legitimate weekly papers, such as "Harper's Weekly" and "Frank Leslie's Weekly."

When you come right down to a technical class paper—a trade paper—published in the interests of a particular industry, there is but one in the piano and organ line, and that one is THE MUSICAL COURIER. THE MUSICAL COURIER alone commands the respect of the serious and important portion of the piano trade, who understand and appreciate the ability of a paper to take and maintain an independent position when any grave question is presented. In all the 10 years and more of our existence we have been right in every instance where a momentous question has come up, and the hearty endorsement of our present stand on the action duty question demonstrates to us again that we enjoy and deserve the support of every interest affected.

# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



# SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

# NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREROOMS, 98 FIFTH AVENUE.

# STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.  
FACTORIES AT DERBY, CONN.

# PAUL G. MEHLIN & SONS,

MANUFACTURERS OF

GRAND AND UPRIGHT

## Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements  
Patent Grand Plate, Grand Fall Board, Piano  
Muffler, Harmonic Scale,  
Bessemer Steel Action Frame, Endwood Bridge,  
Touch Regulator, Finger Guard and  
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENNED FOR  
TONE & DURABILITY

# J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE.

# WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

# STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

## PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,  
NEW YORK.

# THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

# MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

DO NOT BUY UNTIL SEEING THE

## New Burdett Organ List.

BURDETTE ORGAN COMPANY, Limited, ERIE, PA.



### THE TRADE LOUNGER.

IT requires more than mere mechanical or technical ingenuity to produce an artistic grand piano, which is supposed to combine certain musical effects that are always and immediately recognized in an instrument which possesses them. Get two, three or more musical people into a room where such a piano is played at the time and you'll find an exchange of glances and nods that indicate the unanimous approval which merit secures—the same kind of nods and glances that are witnessed at a concert or opera when an artist attracts general attention. I played on a new Mason & Hamlin grand in the concert hall of the company at Boston last Saturday, and the instrument produced just such an effect—a sure indication of superiority and distinguished excellence. It was a superb Mason & Hamlin parlor concert grand piano and redounds to the credit of the house, for it indicates not only that the mechanical skill is at hand to make such pianos, but that an artistic spirit prevails which aims at the very highest standard of production.

\*\*\*\*\*

Boston trade is not "booming," as they call it, but there is a quiet but steady action in business, and the average is kept up. Vose & Sons are good barometers of the Boston piano trade, and they are ahead of the three first months' record of last year. Their factory is running on the regular basis in men and time, and the demand for Vose pianos continues in its regular steady manner.

\*\*\*\*\*

Of the new Everett factory, for which ground was broken last week, I spoke in last issue. The company's factory when completed will be just twice as large as the present building, and the frontage on Albany-st. will be 300 feet. It will all be used for varnishing and finishing and will be conducted on the same model plan that now prevails. I saw a concert upright at the factory with a finished back and brass edges running along the front and bottom angles, as well as brass spring handles to lift the piano or roll it about on the stage without touching the body of the piano. The back, being exposed, is finished and the netting is made of brass wire divided and arranged in panels with brass rods which not only gives the back a beautiful finish, but prevents rattling or jingling, as the edges of the netting cannot get loose or limp. It is the first upright of the kind I have yet seen, and will make a splendid impression, showing what can be done by the Everett Piano Company.

\*\*\*\*\*

Some of the pianos of the Boston Piano Company sold by Carter, at the time he was engaged with the company, to McEwen, were stenciled by McEwen or as McEwen, and sold for less than cost: in all there were pianos delivered to McEwen invoiced at \$3,000, of which not 1 cent has ever been paid. Mr. Wilson, the proprietor of the Boston Piano Company, may take some steps soon to get at the bottom of the swindle, by means of which he was mulcted out of \$3,000. I think a visit to the office of the District Attorney here would be productive of some results and Mr. Wilson would be apt to secure co-operation from the authorities here if he were to present to them the status of the case. By the way, one of the creditors of McEwen

got wind of a McEwen piano in Massachusetts last Friday and attached it on Saturday. So much in, anyhow!

\*\*\*\*\*

If the McEwens and the Frees crowd believe that they are all through with their affairs they will find that they are very much mistaken. These things do not end so easily for suspected bankrupts. About Frees I hear a good story. At the time when the old man was ill they sold a piano to a kind of health resort in Texas and agreed to take out part in board. The old man went to the hotel and subsequently died there and one of the boys had to go to bring the body to Dallas. Well, they owed a lot of money to a bank in Dallas and when he got to the hotel he telephoned to the bank:

Old man dead. Rest easy. Insured for \$80,000. All the money goes in the business.

\*\*\*\*\*

C. C. Briggs & Co., of Boston, have been advertising on a scientific basis during past years, and have already secured the benefit of their plan to introduce the name and the piano to the public through the best mediums. They have not followed the usual cut and dried methods, but have struck out in new and original paths chiefly with a view to get the intelligent classes interested in their product. The result is that the Briggs piano has never had such prominence as it enjoys to-day, and as the instrument is a living endorsement of the claims made for it by its makers, the demand for it continues to develop legitimately and steadily. The capacity of the factory is tested at present to its utmost.

\*\*\*\*\*

I notice a curious caution issued by the Millers, of Boston, a caution which seems, at this late day, to be gratuitous and at the same time detrimental to the Millers. Here it is:

The public are cautioned not to mistake any bogus piano of similar name for the genuine Henry F. Miller piano, of Boston. There was formerly another Miller piano made in Boston which was extensively sold in the West, the reputation of which has sometimes been erroneously connected with this establishment, &c.

As there is not, and has not been for years past, any other Miller piano made, I cannot see the object of this caution, unless it be to call attention to the fact that the other Miller piano was extensively sold in the West. If that was the case what have the Millers to fear? Neither was the other Miller piano a bogus piano; it was a legitimate piano all the way through, and Mr. G. A. Miller, who made it, knew what he was about, as witness the statement in the

above caution to the effect that his pianos were extensively sold in the West, and that was years ago. The point that now arises is this: The other Miller piano having been such a ready "seller," was it not of advantage to the present Millers that another Miller piano was made in Boston which, through its "extensive sales in the West," really gave the name of Miller on a piano some prestige which it would not have gained without the aid of so good a piano as the other Miller, which, as the Millers of Boston say, was extensively sold in the West?

\*\*\*\*\*

The piano manufacturing business of A. M. McPhail & Co., of Boston, although not in the market, can be bought by the proper parties under favorable conditions, as Mr. McPhail is willing to retire from business.

Andrew M. McPhail went into piano manufacturing about 40 years ago, after having been bookkeeper and confidential associate of the late Lemuel Gilbert,

of Boston. Mr. McPhail is up in the seventies now, and as his wife died in December last, and his only daughter and child recently was married, Mr. McPhail finds no reason to continue at work, especially as he has a competency. His daughter married the son of General Manager Kimball, of the Union Pacific Railroad, and is in Paris with her husband, a young architect, and if Mr. McPhail finds a purchaser he will join his folks in Paris and enjoy some time in the gay, &c., metropolis. The whole plant, factory, finished pianos and good will are for sale, but as Mr. McPhail has never believed much in advertising, he will find that no particular value will be attached to the good will and name of the business by anyone who may seriously contemplate purchasing. The scales, patterns, pianos and so forth are all right, and Mr. McPhail is a gentleman who will negotiate on a fair basis.

\*\*\*\*\*

The Steinerts, of Boston, are doing an enormous retail trade in Steinway grand pianos. It is really marvelous.

\*\*\*\*\*

A syndicate examined one of the great Boston piano factories last Saturday a week ago, and are to make a final visit to-morrow or next day, with the object of acquiring the plant and engaging the co-operation of the present management to manage in the future. After having visited the establishment, the extent and condition of which "amazed" them, to use their own expression, they were prepared to make an immediate arrangement, but the management refused to enter into definite negotiations until after the first of the month, which was yesterday, and the matter has therefore been postponed, as indicated above.

\*\*\*\*\*

No matter how large the offer may be, I do not believe that the property will change hands. Ambitious men do not propose to sink their individuality in a syndicate.

\*\*\*\*\*

The fronts and panels of uprights are becoming more varied and novel ever since the decorative style has been adopted, and the relief work now shown is more artistic and elaborate than ever before. All kinds of devices are pressed into use, and the varieties of styles are increased beyond anything in former days. It necessarily makes ordering and the filling of orders more complicated and removes the former simple method. For instance, when three or four sizes of uprights are made in one factory and each size in the many fancy goods, and then, in addition, the many fancy frets in each style, the dealer and the

### To the of the PIANO TRADE.

"Competition is very severe in our line," says one.

Very true; don't complain about it, as *competition is the life of trade*.

"But," says another, "it is life only to those who hold the advantage."

True again! Allow us to suggest a plan by which you may obtain the advantage every time:

*First*—Sell only such goods as merit your own confidence. If you do otherwise you will in the end damage your reputation and upset your business, no matter how well you may have started.

*Secondly*—Identify yourself with the successful career of the piano you believe in, and in this way establish your own position as the name of the piano increases in popularity.

*Thirdly*—If you have not already done so, be sure to see the instrument so universally known to fill the requirements suggested in the above lines, viz.: **THE BRIGGS PIANO.**

**C. C. BRIGGS & CO.,**  
**MANUFACTURERS OF GRAND AND UPRIGHT PIANOS,**  
**5 & 7 Appleton St., Boston, Mass.**

manufacturer have difficulty in arranging promptly the necessary sudden supply—the supply of certain styles needed at once. This thing is going to complicate orders more and more, and will require greater facilities, more stock and material, more time and consequently more capital.

\* \* \* \*

The use of oak has come into rapid prominence and favor among all kinds of piano and organ makers during the past year. The rosewood finished and ebonyed cases followed the rosewoods and solid cases, and the American and foreign walnuts continue as staple woods in the making of pianos. These woods are used by nearly every house now. Mahogany is also among the standards, but oak is a favorite in the more select styles, and an oak, whether American or old English, is certainly an aristocratic looking piano, if the design is chaste and made in good taste.

\* \* \* \*

Old Mr. Burrill, of Burrill & Dennett, the Boston piano case makers, is a rare example of sturdy old stock. He is up near 80 or maybe more years old, and attends to business with as much regularity and system as a man of 40. Of course, he is a compendium of Boston piano makers' history, and as he was personally acquainted with all the old firms and the persons connected with them, his information is very valuable for parties engaged in hunting up the history of the Boston piano business.

\* \* \* \*

Messrs. Behr Brothers & Co. are issuing the following invitation in large numbers:

PALMER'S THEATRE.

A. M. PALMER,

SOLE MANAGER.

M. ....  
Mr. Silas G. Pratt presents his compliments and respectfully invites you to attend a presentation of his "Musical Metempsychosis," to be given in honor of the dramatic and musical profession of New York, at Palmer's Theatre, Thursday afternoon, April 10, 1890, punctually at 2:30 o'clock. (Doors open at 2 o'clock.) JOHN LAVINE, Manager.

A Behr grand piano will be used at Mr. Pratt's novel musical lecture.

\* \* \* \*

I am also able to state that Behr Brothers & Co. will, in the fall of the year, occupy one of the handsomest and most eligible sites on Fifth-ave., and the rooms will be fitted up in an artistic and attractive manner, unlike any piano rooms in this or any other city. The gradual steps in the development of the business of Behr Brothers & Co. are rapidly placing them where their energy, intelligence and commercial instinct will be duly appreciated by the profession and the trade.

## SECURED BY THE HALLET & DAVIS COMPANY.

THE following letter was received by us, and its contents will afford gratification to the friends of all parties concerned:

BOSTON, March 25, 1890.

To the Editors of the Musical Courier:

Mr. J. B. Woodford, who for 18 years has occupied the position of treasurer and manager of the Loring & Blake Organ Company, has been elected secretary of our corporation and has accepted the position, and will, after this date, be associated with the management of this company.

Yours truly, HALLET & DAVIS COMPANY.

Mr. Woodford is one of the best equipped of the younger members of the music trade, and his services will be invaluable to the company which has secured them. His reputation at home is as excellent as it is abroad, as will be noticed in the following from the Worcester "Gazette":

Mr. J. B. Woodford, who has for the last 18 years held the position of treasurer and manager of the Loring & Blake Organ Company, of this city, has been elected secretary of the Hallet & Davis Piano Company, of Boston, a corporation with a capital of \$300,000, and one of the oldest as well as one of the largest producers of first-class pianos in the United States.

Mr. Woodford has accepted the position, and will be associated in the management of the company after this date.

The report that Mr. Woodford would be at the head of a New York corporation bearing his own name, which originated with a New York paper, was premature, though it is true that the capital stock of such a corporation was subscribed and the management tendered to him.

It was Mr. Woodford's enterprise and ability which built up the large Palace organ business in this city. He was the sole manager of the business in Worcester for 13 years or thereabouts, and throughout his success was marked. Mr. Woodford has won, too, many friends in the community, and while they will regret his departure from the city they will be glad to know that his family are to remain here and that he is to retain his membership in the Commonwealth and Worcester clubs, so that he evidently intends to be in Worcester as frequently as possible.

Mr. Woodford has already begun his labors, and will no doubt have charge of some of the most important matters that arise in the business affairs of the company.

# NO INCREASE.

## Actions and Pianos Must be Treated Alike.

### THE MUSICAL COURIER WILL WIN.

## Argument Before the Ways and Means.

ORACE GREELEY said, among a great many other good things, that a newspaper should be "a public teacher," which "necessarily had convictions," and should "not suppress them because they were not shared by others;" that the calling of an editor "was other and higher than that of a waiter at a restaurant," who was "expected to furnish whatever was called for so long as the pay was forthcoming." The rule laid down by the distinguished man is just the thing this paper has followed up for years past, and it intends to continue to do so. In this action question we could have pursued the usual music trade paper policy and remained silent, and incurred the usual obloquy that results from such a course, together with the temporary advantage in another direction. We preferred to permit the other papers to do so, and in consequence we opened the whole question and have already done more good to the whole piano trade, and to THE MUSICAL COURIER, than can possibly be conjectured by persons who lack newspaper instinct and an intelligent appreciation of the logic of events.

Mr. Wessell has preferred to cast his lot with a paper that had descended into the low arena of personal abuse against him; that had vilified and slandered him; that had taken up a trade question and transformed it into a vulgar personal tirade. If such association is compatible with his taste, with his dignity as a man and with his pride as the head of a large industrial establishment, it is, of course, Mr. Wessell's business.

He is now said to be preparing a letter to that paper to explain his position. Without requiring the payment of 1 cent to us we will relieve him of that trouble by printing any communication from him free of charge. We make this offer as an evidence that we have no personal feeling in this matter at all, but that with THE MUSICAL COURIER it is a trade question, and as such we intend to treat it.

#### The Feeling of the Trade.

The combined piano trade is with us; of this we can assure Messrs. Wessell, Nickel & Gross, who, by this time, must realize how great a mistake it was for them to attempt this business *coup*, for it disclosed at once how little real sympathy existed on their part with the great piano trade, of which they are members and to which they must look for support. The agitation of the question necessarily opened up many side issues of the action business and now brings up for discussion questions in connection with it that have been smoldering for years past and that have been the subject of much thought and debate among piano manufacturers.

It is in this respect that an unquestionable benefit will accrue to piano manufacturers, for it is only by free and open discussion that evils in a trade can be obviated and removed. The piano manufacturers who get their actions from action manufacturers have learned a lesson which will be of enormous value to them in their future conduct, and the discussions of what now appears to be a problem will assist in solving it on a plane that must and will elevate trade condi-

tions. The steps that were immediately taken to check the work accomplished by Mr. Wessell at Washington were of a most serious nature, and, although devoid of intrigue and political legerdemain, had an effect that might have surprised those who were of the opinion that piano manufacturers would quietly submit to conditions imposed upon them by the very men supported and patronized by the piano trade. This in itself is an indication of the depth and intensity of the feeling on the subject.

#### Work at Washington.

A dispatch in the Boston "Herald" of Friday, dated Washington, March 27, reported that the time of the Committee of Ways and Means had been occupied the day before in hearing arguments against the special feature of the tariff bill referring to an advance of duty on piano actions. We have secured a skeleton brief of the argument read to the committee by one of our piano manufacturers, who subsequently delivered the brief to all the members of the committee. The chief points of the argument are embraced in this brief, which is as follows:

To Hon. Wm. McKinley, Chairman, and others, members of Ways and Means Committee of House of Representatives.

HONORED SIRS—In addressing you a communication in reference to the proper rate of duties to be levied on pianos and piano actions, I desire to preface it by saying that I am a protectionist from way back. I believe fully in the principle of protection to American industries. I am not, however, in favor of so high a rate of tariff as to amount to a total prohibition of imports, especially when it can be shown that such prohibition will tend to build up great monopolies and enrich a few great corporations at the expense of all the smaller manufacturers.

I take the position that the advance of the tariff on piano actions from 25 per cent. to 50 per cent. or 40 per cent. or to any higher rate than 25 per cent. will tend to bring about just the result I have described above. I notice by dispatches in the newspapers of March 5 that Mr. Otto Wessell claimed, when before your honorable body on the 4th inst., that he represented not only the piano action makers, but the piano manufacturers as well. I want to say that he may represent four or five of the largest piano manufacturers who make their own actions, but he does not represent the other 60 to 75 piano manufacturers who buy their actions of his firm or of some other firm like his, who make a specialty of manufacturing piano actions.

The firm of Wessell, Nickel & Gross, of which Mr. Otto Wessell is the senior partner, commenced in this line of business 16 years ago with little or no capital. Under a protective tariff, at first of 30 per cent. and in later years of 25 per cent., they have built up such a flourishing business that last year the gross sum of their business amounted to nearly \$600,000, and I am told that their net profit for 1889 was over \$100,000.

I therefore claim that they have ample protection under a 25 per cent. rate. But, honored sirs, the greatest and most serious objection I have to this advance in the duties on piano actions is the fact that it would squeeze all the smaller and medium piano manufacturers, not only for the benefit of the piano action makers themselves, but also for the benefit of the four or five great corporations of piano manufacturers who make their own actions.

In closing, I wish to emphasize what I said at the beginning, viz.: I am a firm believer in the principle of protection for American industries, for all American industries all over this great country, alike North and South, East and West, but in the name of every piano manufacturer west of New York, and in the name of nine-tenths of the piano manufacturers in New York and Boston, I protest against any increase of the tariff on piano actions, as not needed, and utterly uncalled for on any just principle of protection to American industries. If the duties should be advanced at all, it should be done on the finished piano, upon which vastly more cheap foreign labor is used than on piano actions alone.

My idea of a fair and just protective tariff would be 25 per cent. on piano actions, and 40 per cent. on complete pianos.

Respectfully submitted.

\* \* \*

The general sentiment of the committee seemed to be in favor of this plan and, we may as well assert right here, that there will be no possible chance to advance the rate of duty on actions *alone* even should the Ways and Means Committee report in favor of such a schedule. Plans have been settled by means of which the separation of interests will not be permitted. The sentiment of most of the action makers has been changed, and, even among those who signed the original Wessell petition, there are some action makers who have withdrawn from the combine or trust, as may be seen in a special advertisement in this issue of the paper.

We should advise the other firms who signed the

Wessell petition to announce their withdrawal at once and not permit their names to be used as cat's-paws in such a dangerous predicament as the present. This is not the time or occasion to experiment with the susceptibilities of the piano manufacturers; the attitude of the firms who are co-operating with Mr. Wessell in his scheme to place the piano trade into a condition of dependence will not be forgotten. Those who get out of danger and under cover quickest will be the first to thank THE MUSICAL COURIER for its suggestion. If Mr. Wessell, in his blind zeal, is going to try to imitate Samson and pull down the pillars of the Temple, it is just about time to get out of the place. If Mr. Wessell has no sympathy with his own customers and patrons it is not very likely that he will have any for his competitors.

#### Suggestions.

Among the suggestions that have been made as to the future course of the piano manufacturers we print herewith one from a manufacturer who voices the opinions of many of his brethren:

*Editors Musical Courier:*

The articles which have lately appeared in the music trade papers in regard to the combination of the piano action makers, to advance the duty on foreign actions, are of great interest, not only to piano makers but also to piano dealers.

Whatever may be the accepted opinion of Mr. Wessell's piano actions, certainly his *actions* at Washington deserve consideration. It is especially desirable that any manifestation of an effort to form a trust or combination of any kind to advance the cost of pianos, however plausible and guileless their methods, should be nipped in the bud and frowned down upon by both piano makers and piano dealers.

It is quite useless to bring the questions of free trade or protection into the discussion, they can at once be dismissed. These questions were fully discussed and decided at the last presidential election. The policy of our Government favors protection to American labor, and doubtless will for at least four years to come. Messrs. Herrburger-Schwarzer can readily obtain a large share of the American piano action trade by establishing a branch factory in New York, as has already been done in other departments of trade. What, then, under these circumstances, is the wise policy of piano manufacturers and piano dealers to thwart this preliminary *strike* of the action makers to advance the price of their actions? Manifestly to increase home competition. This is the practical and desired result of protection to home manufacturers.

Both manufacturers and dealers can assist in this work.

Manufacturers, by fostering and patronizing new piano action establishments, not parties to this combination, and by stimulating the starting of new piano action factories.

The great financial success of the action makers very naturally suggests that it is a very profitable business, and makes it quite evident that there are fine openings for active, intelligent mechanics to start making actions. If some of the capital now being invested in new piano factories should be employed in the manufacture of piano actions, larger dividends would be the result. Manufacturers can also stimulate competition by making their own piano actions, not necessarily in their own factories, but by starting joint stock companies.

What is to prevent a group of piano makers from uniting and establishing a piano action factory? For instance, suppose the dozen or more piano makers in the vicinity of the Harlem River should unite in this way. They could doubtless secure excellent actions at much less than the \$25 proposed by the combined action makers, and get a good dividend on the capital invested besides. That would be a home competition which would bring the action trust to terms much more effectively than the Paris makers ever could and would bring the price of actions to an equitable figure.

An establishment of this kind would be a very simple proceeding.

Piano dealers are equally interested and can exert a great influence in this work of opposing the advance in cost of pianos.

Instead of accepting the remarkable idea that but one or two houses can make reliable actions, and that wisdom would die with them, test the actions in pianos on their merits, and judge by their own experience of their quality.

FRANCIS BACON.

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It was perfectly natural that the agitation of the action business should be productive of disclosures that might be of interest to the piano trade, but no one seriously suspected that Mr. Wessell's firm had succeeded so rapidly in acquiring such a great fortune and so valuable a plant. Piano men frequently hinted at great profits and Aladdin-like treasures, but it was not supposed that this firm of Wessell, Nickel & Gross

had enrolled themselves quietly and solidly among the millionaire element of the city.

The profits at the Wessell prices must be immense, far beyond the legitimate trade profits in any other line of the music trade, and the class of custom is as near perfect safety in credits as can possibly be reached in any business enterprise that is not absolutely "cash down" in its nature. Neither do any of the small vexations of business common to piano manufacturers exist with Wessell, Nickel & Gross, for they have no small men to "carry," and no debtors at a distance to watch and no losses to cash, no territorial disputes, no long winded payments, and so forth.

With them it is all trade in bulk with manufacturers whose accounts go up into the thousands and who must and do settle (90 per cent. of them) on strict commercial time. There is not another branch in the whole music trade which can boast of so easy and comfortable a business existence as that of Wessell, Nickel & Gross. Nothing can compare with it, and there is consequently no establishment in the line that could have ventured on so dangerous and independent a path as Mr. Wessell did in this attempt to raise the price of his product.

#### The Name Off the Action.

If no other good has been derived from the discussion one result has been attained, and that is a firm resolution of many houses not to continue to advertise Wessell, Nickel & Gross, in addition to paying them for their actions. The names on most of the actions to be delivered in the future will be removed or rubbed out in the piano factories, except in such factories where the pianos are not good enough to be sold on their own reputation. The Kimball Company will, of course, keep the name of Wessell, Nickel & Gross on the actions, but other manufacturers using that action must, as a matter of self preservation, stop such a ridiculous system that advertises the action at the expense of the piano.

By which method of ratiocination can Wessell, Nickel & Gross make such a demand upon piano manufacturers as has of late characterized their course in insisting upon placing their name on the action? We cannot understand it, and we cannot find anyone who is able to explain the reason why a piano maker should voluntarily advertise that he does not make his actions. Why call the attention of the public to a detail of business which from its very nature should be a trade secret?

Every piano manufacturer who permits a piano to leave his factory with Wessell, Nickel & Gross' name on the action places himself at once at the mercy of the firms who make their own actions and also at the mercy of Wessell, Nickel & Gross, and also at the mercy of any salesman who may feel disposed to trot out a low grade piano that contains a Wessell, Nickel & Gross action. The whole scheme is suicidal, is death to the piano and will make the piano worthless as a second-hand instrument in years to come, when it is to be exchanged for a piano that contains an action without a name upon it.

The whole plan is so childish, so small and so absurd that it can hardly merit serious treatment. Take the dealer, for instance. He is selling pianos with the Wessell action; he has a misunderstanding with the firm. They separate. He must get another piano of similar grade. He has been boozing the piano with the Wessell action. He *must* come along and make arrangements to get another piano with the Wessell action as a substitute. He wants to emancipate himself from the control of the piano manufacturer, and in the meantime, by advertising the Wessell action, has made himself a slave of the action maker.

No matter what the inducements may be that are offered by manufacturers of pianos who use no Wessell action the dealer cannot accept them; he must get a piano with a Wessell action, even if it costs from \$25 to \$75 more wholesale than the other. It is, therefore, not only suicidal for the manufacturer but also for the dealer. The whole scheme is, from a commercial point of view, a most insane, a most ludicrous spectacle.

But, thanks to the late course of events, the system has reached its limit. What the particular course of certain houses will be is not to be told at present. If Mr. Wessell is of the opinion that he can "arrange" matters by publishing letters in other papers, he will find that he is mistaken. His personal appeals during the past few weeks have been of very little avail,

and we would advise him to return to his old style of doing these things on the "still hunt" plan, of which he seems to be a devoted disciple. All newspaper controversy will make things only worse, particularly if done through a medium that is known to have coerced him into advertising when he should have had the manhood to kick the scoundrel of an editor out of his office.

When Mr. Wessell encouraged that kind of "journalism" he should have remembered that he was erecting an engine that would prove costly to run and that would require constant oiling to keep it in motion. The best thing he can do is to have his picture and that of his firm on the front page, the back page, the middle pages and all the margins, and then invite the editor who insulted him into his office and give him an interest in the \$150,000 a year which his firm makes. He can then at least have nice things said about himself without blushing when his memory calls him up; and as to the editor, why, as he never blushes, Mr. Wessell need have no compunctions for him.

FTER an investigation on the spot by a representative of Messrs. Peek & Son into the affairs of the Chicago Cottage Organ Company, the agency of the Opera piano has been withdrawn, and negotiations are now pending with a large house there, of which we shall give particulars later.

**A** KANSAS CITY paper publishes the following item, which must be based upon error:

The Kansas City Piano Company has been organized in this city, with a capital of \$10,000. The incorporators are L. H. Wood, L. J. Early, James D. Husted, W. S. Ferguson, R. J. Brown, Nathan Mann and E. F. Krieser.

The Kansas City Piano Company was incorporated over a year ago, and held its first annual adjourned meeting on Monday at Kansas City, the president, Mr. O. H. Guffin, and Mr. Hugo Sohmer, of New York, and James S. Cumston, of Boston, being present. Mr. Thomas F. Scanlan, of Boston, who also holds stock, was detained, and could not attend. The company has \$60,000 paid in capital. The above item is therefore erroneous.

**L** YON & HEALY'S business for 1890 promises to exceed that of any previous year in the history of the house, at least if the three first months are any indication. Their total shipments for the past eight months will give some idea of the extent of their business.

#### NUMBER OF FREIGHT AND EXPRESS PACKAGES SENT OUT.

July, 1889, . . . . .	4,109
August, 1889, . . . . .	3,794
September, 1889, . . . . .	4,038
October, 1889, . . . . .	4,455
November, 1889, . . . . .	4,331
December, 1889, . . . . .	5,555
January, 1890, . . . . .	4,411
February, 1890, . . . . .	4,398

The packages sent by mail and those delivered to city patrons are not included. The strong stand taken by them in the matter of stencil pianos seems to have a marked effect on their trade in the piano department, as the sales for the first 20 days in March are 100 per cent. in excess of the corresponding period one year ago.

**T**HE retail warerooms of Messrs. Peek & Son, besides being among the most tastefully arranged in the city, are so located at the corner of Broadway and Forty-seventh-st. that they enjoy a peculiar position in the city's plan. Situated, as they are, at a point far above the other retail piano stores, they cater to a trade essentially their own. The houses all along the west side of the city and north of Forty-second-st. are liberally supplied with "Opera" pianos, while their renting business throughout all their section is enormous. Every dealer coming to New York should visit the Peek & Son factory and see the new addition to their warerooms, where something over 100 pianos of all styles and sizes are on exhibition. The house looks forward to a very large business during 1890, and their anticipation is based upon the results so far and their experience in 1889, when they were behind their orders. There is no more progressive and enterprising house in the city, and the thorough system which Mr. George Peek has introduced and maintains in every department of the concern makes a visit to their factory and warerooms an instructive pleasure.

# ACTIONS FOR THE TRADE.

40 Years of PIANO ACTION Manufacturing.

SEAVERN'S ACTIONS PLACED IN

## 250,000 PIANOS.

NO NAME ON THE ACTION.

Geo. W. Seaverns Piano Action Co.,

113 BROADWAY, CAMBRIDGEPORT, MASS.

SAID a manufacturer of pianos a few days ago; "I have been looking on at this action duty controversy since it began, and though I am not directly interested in it, since I make my own actions, I have been amused, to say the least, at certain points that have been made in the heat of the argument. Everyone is of course looking out for his own interests, and from what I have seen published I should imagine that the average piano man was given to speaking hastily when he thought his business was threatened, without taking the trouble to look ahead and see the general ultimate effect of such a movement as this before forming and expressing an opinion.

"For instance, someone has been writing long and logically constructed letters to your paper, in which he has advocated the increase of duty on pianos to the same rate as that proposed for actions, no matter what rate is decided upon.

"It seems to me that this is but a poor compromise of the matter, though it seems to satisfy quite a number of manufacturers with whom I have talked. The truth is that the number of pianos imported at the present time is so very small that it does not seriously threaten any manufacturer or line of manufacturers here, and if our piano men are to be contented with shutting off this bugbear of foreign competition and let the duty on actions be raised, they are going to make a great mistake. As I have said, the whole affair does not directly interest me, because I make my own actions; but the smaller concerns, or at least those who are dependent upon the action houses for their supply, will suffer.

No business man will be persuaded that it is not the intention of the action makers here who have gone into this combination eventually to raise their prices, when they are sure that they cannot be met with foreign competition, and the idea that the competition among themselves will keep the prices down is too ridiculous to be considered. Why doesn't it keep prices down now? If one firm charges, let us say, \$100 for an action, and another \$75 and a third \$50, do you imagine for a moment that if the first one should put his prices up 10 or 20 per cent. the others would not follow suit? Of course they would, and they would be foolish if they didn't.

What do we find in the case of the largest makers of actions in America to-day? Do we find that because they turn out the greatest number they charge the lowest price? Not much. They are the highest priced in the business, and the next biggest man comes along with the next biggest price. So that what we have is a competition limited to the action houses who make any given grade of actions, just as we have it in the piano business itself. We don't think of Steinway competing with Swick.

If the prices of actions advance, and they would of course advance with foreign actions shut out, *all* action prices would advance in proportion. The action houses to gain the most would be those making the highest priced goods, because they are already now making the greatest number and the largest profits, and the actions now imported are not cheap, but expensive. The people to suffer would be the piano manufacturers who don't make their own actions. It's useless to argue that if *all* actions advanced in price *all* piano makers using them would suffer alike, because there is no reason why any one of them should suffer if they would only take a strong stand and fight the action combination to the extent of keeping the foreign action always available. Why don't I take steps in the matter? Why, my dear sir, I make my own actions, can make them cheaper than I can buy the same grade outside, and so far as my interests are concerned the more other people have to pay the action makers, the more other people's pianos cost them, the better I'm off. See?

The salesmen in a certain Fifth-ave. wareroom were all but convulsed one day last week by an old woman of Celtic extraction who had bought a piano and who was fearful that the identical instrument she had purchased would not be delivered to her. Not satisfied with taking down its number, which she declared could be changed, she demanded writing materials, with which she scribbled her autograph upon two places on the sounding board. From an examination of the same we were convinced that not only she would get her piano, but that no one else would want it.

Mr. A. C. Chase, the well-known dealer of Syracuse, N. Y., who was at one time a manufacturer there, has finally retired from all official connection with the piano business. Some time ago Mr. Chase associated one of his sons with him and subsequently changed the name of the firm of A. C. Chase & Son to A. C. Chase & Son Company. Mr. A. C. Chase, who has long been connected with large manufacturing interests in that town, has permanently retired, though he will still be nominally back of the concern.



—James Cumston, of Boston, is West—Chicago and Kansas City.

—Mr. Richards, of Newby & Evans, New York, was in Boston last week.

—De Volney Everett, traveling for E. G. Harrington & Co., is on the Eastward journey after a trip to the Pacific Coast cities.

—Mr. J. D. Jilidge, traveling for the Boston Piano Company, is visiting Pittsburgh, Washington and Baltimore this week.

—H. Layton, a Montreal piano man, was recently severely bitten by a Newfoundland dog. He is recovering from the wounds.

—The Colby Piano Company, of Erie, Pa., have removed their office from Tenth-st. to the warerooms on State-st.

—Mrs. Louis V. Eckert, formerly with the Louis Grunewald Company, of New Orleans, has accepted the management of the New Orleans agency of the White-Smith Publishing Company, of Boston. Offices will be at 14 Baronne-st.

—The Baltimore "Manufacturers' Record" reports that a piano factory may be erected at Norfolk, Va. We are not acquainted with the facts in the case; it is simply a report.

—The New York "World" of March 28 reports that the executive board of the Piano Makers' Union will investigate the contract system in some of the piano factories in this city, as complaints have been made by the men working in factories where the system prevails.

—Mr. Frank A. Leland, of S. R. Leland & Son, Worcester, leaves New York to-day for Europe, to be gone three or four months. On Friday night, which was the 50th anniversary of the firm's existence, a reception was tendered by Mr. Leland to his employees, which proved to be quite an event. A banquet and a musicalale took place, speeches, toasts and solos pervaded the atmosphere and many compliments were paid to the host, who has hosts of friends in Worcester.

—The Soule Piano and Organ Investment Company, of Taunton and New Bedford, has declared a 3 per cent. quarterly dividend.

—Emil Wulschner, of Indianapolis, and Mrs. Wulschner recently returned from a pleasure trip through Mexico and the South.

—John A. Schenk, of Dayton piano fame, is now residing permanently in Omaha, where he contemplates opening a piano and organ wareroom. His Dayton store is conducted under the able management of Mr. W. H. Heinz.

—Du Bois & Newell, originally of Bradford, Pa., are now conducting three piano and organ establishments—one at Bradford, Pa.; one at Findlay, Ohio, and one at Lima, Ohio.

—Agencies for the sale of the Boston Piano Company's pianos have recently been established at Cleveland, Indianapolis, Chicago, Jackson, St. Paul, Minneapolis, Omaha, St. Joseph, St. Louis, Kansas City, Dayton, Columbus, Nashville and Pittsburgh.

—A. A. Tayler & Co., a firm composed of Mr. A. A. Tayler and Mr. Walter N. Dietrich, have bought out the business of Mr. W. L. Piercy at Tacoma, Wash. They handle the Decker Brother's, A. B. Chase, Ivers & Pond and Fischer.

—We congratulate Mr. Wm. H. Williams, of the Astoria Veneer Mills, upon his narrow escape from injury at the hands of an assassin on Wednesday last.

—We acknowledge with thanks the receipt of an Odd Fellows paper containing a likeness of the striking features of Mr. H. W. Hall, manager of Bailey's Music Rooms, of Burlington, Vt., together with a short sketch of his life.

—We have received from Messrs. Brown & Simpson, the piano manufacturers, of Worcester, Mass., their latest illustrated catalogue, containing a description of their various styles, with numerous endorsements from all parts of the country.

—Genial Jack Haynes is as busy as ever attending to the management of the Eastern business of the J. M. Starr piano and the Newman Brothers organ, and, though trade in general is dull, he is getting all of his large share of it.

—A contemporary having stated that Mr. Peter Duffy, president of the Schubert Piano Company, intended to go to Europe during the summer, Mr. Duffy tells us that he will go if—if—someone will give him a free ticket.

—S. D. Enochs, music dealer, Canton, Ill., will probably open a branch store at Cuba, Ill.

—L. S. Parsons, the Emerson agent at Waterloo, Ia., has recently made a number of fine sales of fancy Emerson pianos at La Porte city, Ia.

—A contemporary on March 15:

"There is said to be some disagreement between Messrs. Lyon, Potter & Co. and the Behning firm."

No mention of this in other papers.

The same contemporary on March 29:

"Nahum Stetson says that the statement to the effect that there is said to be some disagreement between Lyon, Potter & Co. and the Behning firm, is unfounded in fact and entirely erroneous."

—The affairs of the late C. M. Loomis, the veteran dealer of New Haven, Conn., having been adjusted, the business will continue under the firm name of C. M. Loomis & Sons.

—There will be opened shortly a charming wareroom in the very centre of the retail piano district that will be a surprise to everyone from the excellence of its location, the goods displayed and the gentleman who will run it.

—Piano SALESMAN of many years' experience in a leading Fifth-ave. house is open for an engagement as inside or outside salesman. Address, "U.," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York city.

—The Mehlin pianos will be represented hereafter in Rochester, N. Y., by Messrs. J. W. Martin & Brother. Messrs. Mehlin & Sons are securing some of the best agencies in the country.

—The business career of Mr. A. M. Bronson, of Susquehanna, Pa., has been an exceptional one. He was born in Susquehanna County in 1856. His father was a mechanic and he learned the jeweler's trade as soon as he finished his education at Montrose, Pa. He went into business on his own account on East Main-st. in Susquehanna in 1878. He started with a capital of \$50, and he carried a small line of jewelry and musical instruments. On March 1, 1886, he moved into his present quarters and is now doing a business of \$75,000 a year. His store, a double one, is 85x70, and it is heavily stocked with a very select line of watches, clocks, fine

jewelry and fancy articles. The jewelry department occupies one side on the other side are the leading pianos and organs of the country, as well as musical merchandise in general. Mr. Bronson handles the Emerson, Mehlin and Steinway pianos, and the Palace and Dyer & Hughes organs. He also sells the Helpmate and White sewing machines. His display of goods is exceptionally fine, and the store is a favorite trading place for the people of Susquehanna County. Mr. Bronson is also quite prominent as an Odd Fellow, being a member of the Lodge, encampment and chapter, and is known to be strictly honest and honorable in all his dealings, which, with good management and hard work, has been the secret of his success.—Elmira "Gazette."

—H. A. Bodman, of Attleboro, Mass., has sold his Attleboro business to W. C. Bodman & J. A. Thayer, who will continue the business as Bodman & Thayer. The firm of Bodman & Watrous, at Mansfield, Mass., has been dissolved, Mr. R. C. Watrous continuing. H. A. Bodman will pay all bills against the old firm of H. A. Bodman & Son, and will devote a year or more to collecting his accounts on leases and will still continue his headquarters at the old stand in Attleboro.

[Official.]

## The Piano and Organ Manufacturers' Association of the United States.

### OFFICERS.

President ..... Mr. William Steinway.  
Vice-President ..... Mr. R. M. Walters.  
Secretary ..... Mr. Henry Behning, Jr.  
Treasurer ..... Mr. Henry Behr,

### DIRECTORS.

Albert Weber, Geo. A. Steinway, John A. McLaughlin,  
Hugo Sohmer, Frank Conover, A. H. Fischer,  
Samuel Hazleton, Augustus Baus, Edward G. Jardine,  
Robert Proddow, Benjamin Starr, David H. Dunham,  
Theo. P. Brown, James A. Vose, Malcolm Love.

### THE ANNUAL DINNER.

#### Committee of Arrangements.

Albert Weber, Samuel Hazleton, Nahum Stetson,  
Edw. G. Jardine, H. Behning, Sr., Augustus Baus.

The annual dinner of the Piano and Organ Manufacturers' Association of the United States will take place in the banquet hall of the Hotel Brunswick, Fifth-ave. and Twenty-seventh-st., New York city, April 24, 1890, at 7 p. m. The invited guests include Hon. Grover Cleveland, Gen. W. T. Sherman, Gov. David B. Hill, Mayor Hugh J. Grant, Hon. Chauncey M. Depew, Hon. Carl Schurz.

The seating capacity of the banquet hall is limited to 300 persons, and numerous requests for seats have already been received from manufacturers and their business friends throughout the country. It is the desire of the association to have all the manufacturers represented, and it is earnestly requested that you advise us at your earliest convenience how many tickets you desire, with full name of the party or parties for whom they are intended.

Single tickets, including wine, \$10.00.

Tickets to be issued according to priority of application. Your participation and early answer is respectfully solicited.

### COMMITTEE OF ARRANGEMENTS.

Applications for tickets, accompanied by check for same, should be sent to Mr. Henry Behr, treasurer, 15 East Fourteenth-st., New York.

As some persons are evidently under a misapprehension in reference to the attitude of this paper on the trade dinner, it will not be amiss for us to say that we have never opposed any trade dinner in general or the coming dinner in particular. What we did was to oppose the organization of a trade association that was proposed under certain auspices and with certain tendencies incorporated in the scheme which we considered not only harmful but foolish.

A committee, consisting of members of the trade, took up and discussed these propositions to which we were opposed, and *agreed with us by killing them off*. In place of the proposed scheme this committee recommended that a trade organization be formed *for the purpose of giving an annual dinner*, against which THE MUSICAL COURIER never uttered a word. In fact it was such an indorsement of our original position that we *could not have* opposed the dinner scheme. Why should not the trade have a dinner?

We may add that, in addition to the above named gentlemen the following have also been invited as guests: Professor Stoeckel, of Yale, and Prof. John K. Paine, of Harvard; District Attorney Fellows, Judge Morgan O'Brien (who spoke at the last dinner), Mr. H. K. Thurber and ex-Lieut. Gov. Stewart L. Woodford, the intimate friend and associate of the Hon. Freeborn Garrison Smith.

Carl Reinecke has orchestrated his cycle of piano pieces, entitled "Von der Wiege bis zum Grabe," and produced it at a Gewandhaus concert. The orchestration is said to be most graceful and appropriate, which may well be believed of so accomplished a master as the director of the Leipsic concerts.

### Jamaica International Exhibition, 1891.

Editors of The Musical Courier:

WE beg to call your attention to the international exhibition which will be held in the island of Jamaica, B. W. I., in January, 1891, under the auspices of the Government of Jamaica.

In view of the very considerable and increasing trade between the United States and the West Indies, the committee have appropriated a large space for American exhibits; we therefore consider this an opportunity which those who are interested in introducing American manufactures and extending the export trade of the United States should not fail to take advantage of.

No charge will be made for space in the exhibition buildings, nor will duties be levied on any of the exhibits unless sold in the island.

The geographical position of the island and the salubrity of the climate will undoubtedly attract a large number of visitors from the neighboring islands and South and Central America, as well as from the United States.

There is constant and regular communication by steam between New York and Jamaica, and the island is also connected with the United States by cable.

In addition to the present accommodations for visitors, a large hotel has been recently erected and opened, near the exhibition grounds, under American management.

The railroad system of the island, which has been recently taken over by an American company, is rapidly being extended.

The regulations of the committee, and full information as to the mode of shipment, rates of freight and marking of exhibits and all other particulars as to the scope and object of the exhibition will be cheerfully furnished by the secretary.

For the committee for the United States.

WM. LANE BOOKER, Chairman.

Her Britannic Majesty's Consul General at New York.

Address all communications to Thomas Amor, secretary to the committee, Stewart Building, 280 Broadway, New York.

### Behning & Son.

A LOCAL paper, the Harlem "Reporter," discourses thus upon the firm of Behning & Son:

From an insignificant beginning the business of Behning & Son has grown so steadily that at the present time it requires a large amount of capital and an army of men to meet the requirements and demands of the numerous urgent orders from all parts of the country. Mr. Behning, Sr., commenced business as a piano manufacturer in Elm-st., and was so successful that he moved to 196 Houston-st., where he formed a partnership in 1864 with Mr. Klix. The business increased to such an extent that the firm took, in addition to the above, 196 Bleecker-st. and a large building at 21 Minetta-lane. In 1867 Behning & Klix located in a large factory at 427-429 West Forty-second-st. In 1873 Mr. Klix withdrew, having sold his interest to Mr. Justus Diehl, in company with whom Mr. Behning, in 1875, moved to Harlem, on 124th-st., near First-ave.

Mr. Behning was the first manufacturer to settle in Harlem. In 1877 Mr. Diehl withdrew, and Mr. Behning, having in view his sons, now determined to assume the business interests and responsibilities. In 1880 Mr. Henry Behning, Jr., was taken into partnership by his father. This was a wise move, for, though only thirty-five years of age, Mr. Behning, Jr., is one of the most cautious and shrewd business men of this great city of Harlem. The effect of his wise and careful management has given additional strength to a business which has always been guided by wisdom and ability.

Mr. Behning is fortunate in having another of his sons in

charge of the bookkeeping, while a third is superintendent of the technical department. Mr. Albert Behning is one of the most popular young men in town. A word is due to Mr. Gustave Behning, at present in charge of the factory, who is one of the rising lights of the piano business. He displays multifarious talents as an inventor, "scale" draughtsman and general expert. He was born in New York on December 26, 1868, and, like the other members of his family, was put through an apprenticeship course, apart from receiving an excellent education.

The present factory on 128th-st., near Third-ave., is a large structure. The first floor is used for the machinery, boiler and drying room. On the second floor are the ware-rooms and office. On the third floor are the case makers, and the fourth floor is occupied by the belly men and strings. On the fifth floor are the finishers and fly finishers. On the sixth all the regulating and polishing is done, and on the seventh are the varnishers.

A more completely appointed and well managed factory it would be impossible to find in the entire city. Everything is in perfect order. Evidences of wise and liberal management are seen in all the departments, while the impress of honest work is found everywhere within the building. It is not strange to one who has inspected the factory and observed the excellence of material used, and the thoroughness of all the work done, that the Behning piano has acquired its present splendid reputation.

### A Dealer's Life Insurance.

FALL RIVER, March 25.

WHAT is a prescription?

That is the conundrum a jury in the Superior Court came out of their consultation room to propound to Judge Hammond this morning, and for which they got a mild scolding and were told that the word was of too common use to need any technical definition, and that they need not try to dodge their duty in reaching a verdict by dodging behind quibbles. So they went back and reluctantly returned a verdict for the defendant in a suit which will be heard from later, and which will be reported by the parties interested in every lodge of Odd Fellows in the country.

As presented at this trial it is a very peculiar one, and Judge Hammond's ruling is of general public interest.

The facts are these: Pliny M. Cobb, a music dealer in Mansfield, was insured in the Knights of Honor and Bay State Mutual Insurance Company for \$2,000 each. He was a prominent Odd Fellow, and was induced to relinquish his policy in the Bay State and take out a policy in the Covenant Mutual Benefit Association, of Galesburg, Ill., a company which devotes itself to the insurance of Odd Fellows exclusively.

This was in June, 1888. In April, 1889, he died, and in order to establish the cause of his death an autopsy was made and a large quantity of gall stones were found in his bladder. The Knights of Honor paid the policy he held with them, but the Covenant company resisted payment, claiming he was not in good physical condition when insured and had misrepresented facts.

At the trial every physician called by the defendant company testified that Cobb had called upon them for relief for a pain in his stomach, near his heart, and had been treated for indigestion and got immediate relief; no evidence of disease of any other kind was introduced. The medical examiner for the company, Dr. Paun, of Middleboro, said he found Cobb in good health when he examined him and that the latter had told at the time he had been troubled occasionally with dyspepsia, but Dr. Paun had assured him that that was a matter of no consequence. The physicians who had prescribed for him on the two or three occasions in a period of years did not consider that there was anything serious affecting him, and in fact testified that his symptoms indicated temporary disturbance from indigestion and that the seat of his pains did not suggest gall stones.

When this testimony was in the defendant company agreed to allow the jury to bring in a verdict that at the time Cobb was insured he believed himself sound and also that at any time nor previously did he have any disease of liver, bladder or kidneys. But on one slender peg they hung for a verdict and got it.

One of the questions in the examination blank was: "Have you personally consulted a physician and been prescribed for professionally for the past 10 years?" To this he answered "No." The widow of Cobb in the case at issue claims this answer was substantially true, as it did not appear that he had ever consulted a doctor for any disease or organic disorder, but merely for a local and transient difficulty that any well man might have and not affect his general health. Moreover, for a number of years previous to a short time before he died he was never confined to his bed with sickness of any kind.

But because he had received medical advice for a pain in his stomach the defense claimed he had not made a truthful answer to the above question and as a consequence the policy was void.

The court further clinched this claim by instructing the jury that the meaning under terms of the policy of "consulting a physician" was

"going into his office for the purpose of receiving medicine or prescription; that it was not important what Cobb believed as to his physical condition, or whether he intended to deceive the company. If the answer he gave to the question in point was untrue, whether made intentionally or otherwise, the plaintiff could not recover the insurance."

Under these rulings the jury brought in a verdict for the company after, as before stated, seeking a possible favorable construction of what a prescription might in the abstract imply.

The case will be reported to the Supreme Court on exceptions by the plaintiff.—Boston "Globe."

### Another Store.

AMONG the additions to Bangor's business houses will be the branch store of the Emerson Piano Company, which will be opened about April 15.

The demand for instruments manufactured by this concern has become so great that the company decided to open a branch store in Maine. Prof. C. C. Guilford was chosen by them as the man suitable to take charge of the business, and, through his wise counseling and excellent judgment, Bangor was chosen as the place for the Maine branch in place of Portland, as the company had at first contemplated.

A force of carpenters have been at work for several days upon store No. 1 in Dolan's Block and it will be thoroughly renovated and improved, so that upon the opening day, along with the elegant stock of musical goods which will be placed therein, it will present a sight to delight the sightseer and the seeker after good musical instruments.

The rooms will be opened with a piano recital by Mr. James Wheelan, of Boston, a concert pianist, whose ability is recognized in the highest musical circles.

He will be assisted by Mr. R. B. Hall and Mr. George Cushing, and an excellent entertainment may be looked for.

The popularity of the Emerson piano is due to the excellence acquired by the knowledge of Superintendent Grainer, who is equally conversant with the European and American scales, which—and it will surprise many to hear it—are entirely different. Mr. Grainer has an established reputation among European musical circles, and before taking charge of the Emerson he had spent three years in learning the American scales.

When the Emerson Company were negotiating with him for him to assume charge of their plant his terms were that he should be given an interest in the business, which was done. By his combination of the good points of both the European and American scales the Emerson has become really a new piano, and one whose competitors find difficult to equal.

The company have been doubly fortunate in their choice of a superintendent of the branch store in selecting Professor Guilford, as his reputation as a musician is widespread and his ability as a manager is attested by the success which has crowned his efforts. For several years he has been connected with L. J. Wheelan Company of this city, where his ability has amply manifested itself. Lovers of music will now be on the watch for the piano recital at the opening on Tuesday, April 15 next.—Bangor "News."

### Insolvency Notice.

COMMONWEALTH OF MASSACHUSETTS.

HAMPDEN, ss. COURT OF INSOLVENCY.

SPRINGFIELD, March 29, 1890.

In the matter of the proposal of Charles N. Stimpson, of Westfield, and Horace C. Stimpson, of Springfield, both in said county, partners as C. N. Stimpson & Co., insolvent debtors, for composition with their partnership creditors.

Notice is hereby given that by order of said court an adjourned hearing in said matter will be held before said court at Springfield, in said county, on the fifth day of April A. D. 1890, at 2½ o'clock in the afternoon.

SAMUEL B. SPOONER, Register.

### B. Dreher's Sons Company.

Editors of The Musical Courier:

GENTLEMEN—We mail you a Cleveland paper with an unsolicited remark about our new company. The officers are: Oscar Dreher, president; Henry Dreher, general business manager; Frank Merkel, secretary and treasurer; F. A. Cherrier, vice-president. We sold a new piano a day (365) during 1889 and 42 second-hand pianos, making a total of 407. We now have two stores and will soon enlarge. Henry Dreher was formerly a New York wholesale traveler for a piano house.

Yours truly,

THE B. DREHER'S SONS COMPANY.

The item referred to is this:

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## MARSHALL &amp; WENDELL

## On the Lyon and Other Stencils.

## THE LAW ONCE MORE.

ALBANY, N. Y., March 21, 1890.

Editors *Musical Courier*:

DEAR SIRS—Under the caption of "Chicago Stencil Complications," in your issue of this week, you make such use of the name of the Marshall & Wendell Piano Company as would seem not only to justify but to fairly demand some reply. In what I shall have to say I shall neither attempt to vindicate stencil methods nor the wisdom and propriety of the action of this company in having for years past made the Lyon & Healy piano and now the George W. Lyon piano. That we should have been selected to make these pianos is no mean tribute to the excellence of the work done in the manufactory of this company.

Under the guise of discussing the stencil business and "stencil methods" you have succeeded in bringing in such a mass of extraneous matter that I will be pardoned if I confine myself—as we think it would have been only fair for you to have done—to the question at issue—the *brand* you have affixed to the Lyon & Healy and the George W. Lyon pianos. Are they or are they not what you allege them to be? If they are really "stencil pianos"—"illegitimate pianos"—then, according to the gospel by *Marc*, you are bound to persecute them, even to the death. But before sentence of death is pronounced upon these innocents permit this plea on their behalf.

What I desire in this letter to affirm and to insist upon is this: that in no proper sense of that term has the Lyon & Healy piano ever been a "stencil piano." It has been from the first, and now is, *not* a Marshall & Wendell, but, in every true sense, a Lyon & Healy piano; the cases made after special designs furnished us for them; the trusses, the frets, the desks, the entire "get up" of the piano, including the patented features, all especially for them. The frame or "gridiron," as it is sometimes called, made for them; the sounding board, with its patented "resonator," for them; in fact, all through, the piano is a Lyon & Healy piano from the first steps in its production.

So true is this that there never has been a time since we began making this piano for them, whatever may have been their need of the goods, that we could have taken a Marshall & Wendell piano and, by simply stenciling it Lyon & Healy, send it on to them in filling their orders. This has never been done in a single instance, and I challenge successful contradiction of this statement.

This declaration will doubtless surprise some of your readers, and it ought to surprise you if you are sincere in your characterization of these pianos. From the freedom with which you have alleged that we were making, and Lyon & Healy were selling, stencil pianos, the trade has been led to conclude that the Lyon & Healy piano was simply a Marshall & Wendell piano with their name stenciled upon them. Further than this. Between the Lyon & Healy piano, made by us for them, and the Marshall & Wendell piano proper, there are more points of radical and essential contrast than between the productions of many separate and independent manufacturers.

To show the unfairness of branding every piano as "stencil," the responsible manufacturer of which may not have a piano manufactory, let me refer you to a somewhat parallel case in your own city. There is now being made in New York a piano with quite a number of patented features, a piano which is, in my estimation, deservedly commanding the favorable consideration of the trade and the public. I refer to the Conover Brothers piano. I very much doubt whether you will claim that this was ever a stencil piano. And yet, for quite a time, while this piano bore the mark of "Conover Brothers, New York," it was being made by a most reputable firm in your city, Messrs. James & Holmstrom, and the patented and proprietor resided in Kansas City. It is true that it is now made in their own factory, but it was no more a stencil piano when made by James & Holmstrom than it is to-day. It had incorporated in it the inventions and devices of Mr. Conover, who gave it some personal supervision, and it was then, as now, a perfectly legitimate piano. Whether Mr. Conover's patents and devices were of any value or not, whether George W. Lyon's patents and devices are of any value or not, does not enter into the account in this discussion. It has absolutely nothing to do with the merits of the question.

What does the trade understand—what does the public understand a stencil piano to be? This; a piano made by some individual or firm who will stencil upon the same any name that may be desired. Of twelve pianos made precisely alike three may be stenciled "John Doe," three marked "Richard Roe," three branded "Mark Twain," and the remaining three "Beethoven." These may be sold

to four dealers in the same city. The public thinks it has the choice of *four makers*—of four pianos containing some essential differences in construction, tone, durability, &c. The fact is, it is "Hobson's choice"—"this or nothing."

Notwithstanding a degree of acrimony in your article which I very much regret, and for which there seems no valid reason, I have attempted to fairly and candidly meet the issue you have forced upon us by your repeated assaults. For a long time we have allowed these unprovoked attacks upon us to pass unnoticed; but when your journal through its Chicago correspondent, by the publication of a baseless rumor, aimed a cruel, cowardly blow at the credit of this company, and when, after publishing our contradiction, you supplement the blow aimed at us by an attempt to pillory this company as palming off upon the public "illegitimate pianos," we have a right to be heard, and we believe you will not deny us the use of your columns in seeking to defend ourselves from unprovoked, unmerited assault.

We do not fear the verdict of candid, honest members of the music trade, and it is composed largely of thoughtful, intelligent men. I am making no plea for the stencil business as such. It has been abused in the past, and possibly can assign no good reason for living to-day. But it requires no rare powers of discrimination to note the difference between a stencil piano on the one hand, and upon the other a piano made for responsible parties, having merit and individuality of its own, containing what its owner believes to be valuable improvements, the fruits of which he desires to reap as his due, and the excellence and durability of which he guarantees.

With collateral matters in your remarkable article I have nothing to do, and, if you will excuse the remark, we think you have nothing to do. If you deem them fairly within the province of a trade journal it would be well for you to be sure of your facts. For example, you state, as a fact, that "since 1883 this Marshall & Wendell Company have paid no dividends." By what authority do you make this statement? It is wholly untrue, and the statement ought to render you liable in court for damages. Dividends were paid up to 1885, and that, too, at a rate which we have since found was unwise. The aggrieved Chicago stockholders received 19 per cent. of their investment, in the shape of dividends, before they had held their stock three years.

How far the publishers of a trade journal may safely carry their persecutions and perversions of fact to the injury of the business and credit of manufacturers I do not, at this writing, know. This I do know, that the exact facts were not beyond their reach, and that they made no effort to possess themselves of them before giving their "complications" to the public. And I do not hesitate, in the interests of fairness and justice, to denounce such wanton and wicked practices.

Yours respectfully,

HARVEY WENDELL, Manager.

After this long number of years has passed and gone, and thousands of articles, notices, points and decisions on the stencil have been published and the position of THE MUSICAL COURIER defined, we cannot reiterate, but must simply state the files are open for inspection and the position of the paper can be seen from its contents.

We have nothing to do in any stencil controversy with Marshall & Wendell as a corporation, or Geo. W. Lyon as an individual, but simply with the nature of the traffic carried on by both parties, by means of which a piano is placed upon the market which is a "stencil." Neither can we accept anyone's own or peculiar definition of what constitutes a stencil piano; for, if we did so, every stenciler would send in a definition to exculpate his particular stencil transaction.

We have defined and do define and shall continue to define a piano as a stencil if its name does not indicate its origin. If Marshall & Wendell should liquidate and sell out to-morrow, that would end the Marshall & Wendell piano if the purchaser did not continue to make pianos; it would end the piano because it is a legitimate piano that ends with the end of its makers. But the Lyon stencil need not end with the closing out of Marshall & Wendell, for Mr. Lyon could have it made anywhere else, and to the world at large it would continue to be the Lyon piano—the same stencil.

The law of New York State (Penal Code, section 364) says that a person or persons who

"Make or sell, or offer to sell or dispose of, or has in his possession with intent to sell or dispose of, an article of merchandise with such a trade mark as to appear to indicate the quantity, quality, character, place of manufacture or production, or persons manufacturing or producing the article, BUT NOT INDICATING IT TRULY, is guilty of a misdemeanor."

The mark of a stencil piano is a false one, does not indicate TRULY and the only true mark on the pianos made at the Marshall & Wendell factory is the mark

of Marshall & Wendell; and we believe that an informer who wants to make moiety out of the company can put them to trouble to-morrow on their own admission that they are producing an article, the mark of which does not indicate the place of manufacture or the person manufacturing TRULY.

Is the Geo. W. Lyon piano made in Chicago? No; although the piano says so. Does Geo. W. Lyon make it? No; although the piano says so. Clearly a case which is included under the provisions of the penal code!

If Marshall & Wendell are willing to assume such a risk that is their own affair; we believe it is a very dangerous piece of business, and Mr. Wendell, who is an honest man, should take immediate steps to find the best legal advice to guide him how to get out of the present dangerous position.

As to the Conover piano years ago and the Conover of to-day, we do not care to discuss the question, and matters that happened before the flood, when there was no stencil agitation, do not interest us to-day. The Conover piano is made in the factory of Conover Brothers, and is one of the very best instruments the American people can boast of; the Conover piano is, in fact, the realization of some of the very best ideas of a superbly gifted piano maker, Mr. Frank Conover, and we cannot understand what the purpose of the Marshall & Wendell Company may be in dragging it into the question.

As to Mr. Wendell's additional remarks in reference to the financial question in connection with our article, we wish to say that minority stockholders have as much right to be heard as majority stockholders. These minority stockholders can best be heard through a paper like this, which has in this, like in many other instances, given persons an opportunity to be heard in the trade when all other channels were closed.

No, Mr. Wendell, while we recognize a certain consummate skill on your part, by means of which you first make your proposition and then go on to prove it, we cannot accept your challenge to argue your point. We do not recognize your proposition. A stencil piano may be with you whatever you may choose to call or make it, but with THE MUSICAL COURIER it has always been a piano, the name of which does not indicate its origin, and the law of the State is our law. Stop that stencil, or you may regret it forever—if there is such a place!

## New Braumuller Factory.



**A** BOVE will be found an excellent cut of the new factory of the Braumuller Company, situated on Fortieth-st., between Tenth and Eleventh avenues, and now being occupied by them. In their new quarters they will have some 17,500 square feet of floor space and a capacity of between 35 and 40 pianos per week. The headquarters of the concern will remain at their present factory at the corner of Eleventh-ave. and Thirty-fifth-st. until May 1, but they have commenced to lay the ground work of their pianos in the new place, putting cases into varnish, &c., preparatory to their complete occupancy of the building.

When once they are settled there they will begin the manufacture of their own cases, securing thus the advantages of handling the best seasoned lumber and the finer grades of veneers. The building is heated throughout by steam, is well lighted and ventilated, will be fitted out with the most improved machinery, and all dealers who visit New York during the summer months will do well to call there and see one of the best pianos at its price which is made in New York, being turned out in large quantities. We have so frequently had occasion to refer to the success of the Braumuller uprights that it is unnecessary for us to mention it here again, but we are confident now as we were at the commencement of the enterprise that they will continue to increase their production, since the pianos are properly and well made and have met with the approval and admiration of all who have seen them.

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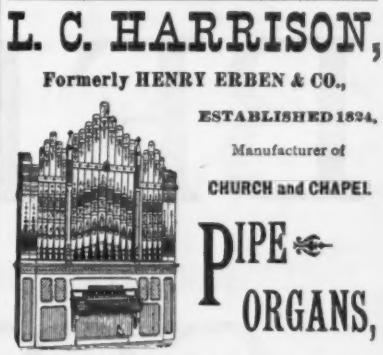
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## SHONINGER CATALOGUE.

**I**N the new piano catalogue of the B. Shoninger Company we find the following biography of Mr. Bernhard Shoninger, reprinted from the "Illustrated History of the City of New Haven," by Rev. E. E. Atwater. It cannot but be of interest to many of our readers in the trade who handle the Shoninger pianos and the Shoninger organs:

Like the majority of the prominent men of this progressive age, Bernard Shoninger is the "architect of his own fortune." Born in Bavaria, Germany, in 1828, he came to America in 1841, the possessor of nothing of visible value, except his scanty baggage and money to the amount of \$14.50. His most reliable capital, however, consisted in his native integrity and enterprise, for the exercise and development of which the United States afforded an inviting field. Active and venturesome Mr. Shoninger, casting about for a profitable channel into which to direct his business enterprise and sagacity, soon centred his attention upon the manufacture of organs and pianos, then in a somewhat unstable condition, and with scarcely a promise of its subsequent importance.

In 1850 he founded the B. Shoninger Organ Company. The business of the concern, like many others now of magnitude and world wide celebrity, was at first small and unimportant, except for its influence upon the future of its projector, and the immense trade in which he has become so conspicuous a factor.

During the succeeding years, down to the present, the B. Shoninger Company has amply done its part in the development of the organ and piano manufacture and trade throughout our own country and the world at large. At the outset Mr. Shoninger laid down for his guidance certain principles pertaining chiefly to the character of the goods manufactured, demanding the best material, the most skillful workmanship and the finest finish internally and externally. To the many practical inventions emanating from his own skill and experience Mr. Shoninger has added every valuable improvement made by his competitors, and year by year the B. Shoninger Company has steadily advanced, crowning excellence with excellence, until their instruments are renowned throughout the civilized world.

Mr. Shoninger has taken position with the most distinguished of those well-known manufacturers who have made their way against countless difficulties to the highest commercial and social station. Honest, pushing and industrious, he has steadily kept in advance of the times, and, with far seeing sagacity, has been fully prepared to grasp opportunities and battle with obstacles as they presented themselves. It was his upright, unswerving enterprise that during the earlier history of his house advanced it to a position of prominence among those of its kind in America; and it is owing no less to his ripe experience and able counsel than to the sturdy business daring of his associates that it is now classed with the leading musical instrument manufacturing firms of the world. A noted musical writer and critic has referred to Mr. Shoninger as "one of the most respected, and certainly one of the wealthiest manufacturers in the trade," and this may be regarded as a concise summary of the merited personal results of his long years of hardworking application to one object, to the furtherance of which he has conscientiously devoted remarkable energy and perseverance, rare skill and judgment, and an unquestioned commercial integrity that has caused his name and work to be regarded as literally "as good as his bond."

The acknowledged musical ability and culture of his two sons, Simon B. and Joseph Shoninger, render them peculiarly fitted to assist him in the

difficult and purely technical department of construction and improvement, which both in the organ and piano, on the part of the Shoninger Company, have been many. One of the most notable was the introduction of a chime of bells, upon which a patent was obtained in 1875. The Shoningers are quiet and conservative, and, though enterprising in the highest degree, eschew all boastful show and parade, depending upon the excellence of their instruments to win them customers wherever introduced. Together they have brought their immense business to a wonderful degree of perfection.

For considerably more than a third of a century identified with the prosperity of New Haven, not alone as the head of his own great establishment, but by his incidental connection with other important enterprises, and as a real estate owner, Mr. Shoninger is recognized as a prominent and public spirited citizen, and one of the most liberal of employers. Many tokens of public and official approbation have been bestowed upon him.

Mr. Shoninger is essentially liberal and helpful in all the relations of life, an honor to the city of his adoption, to the prosperity of which he has so generously contributed; the revered head of the great enterprise he has founded and managed with such signal ability, and respected by his fellow citizens, and loved at his own fireside. Few men, nearing the close of life's journey, have greater cause for self congratulation than he. He has been eminently successful, and so honorably and uprightly has he borne himself that his reputation is untarnished before the world. His fight has been well fought, and the victory nobly won.

The catalogue contains excellent cuts of their various styles in uprights, as well as an illustration of their upright scale, showing the full iron frame, capo d'astro bar and their patent chime of bells, of which they say:

The bells, producing wonderful and startling effects, demonstrate the only successful attempt to put a full chime of bells into a piano in so practical a manner as to render them efficient at all times, and not liable to constant displacement and annoying imperfections. They are so arranged as to occupy as limited a space as practicable and have a perfect piano action. They are in perfect tune with the piano strings, and can be used either with or without them.

These bells are made on scientific principles under our original patents, which cover the only successful method of bringing them into the small compass of the piano manual and at the same time having them perfectly insulated, and by our recent patented improvements it is made complete for attaching to any piano and be ready for use in one hour's time.

Our piano bell attachment is very finely finished to correspond with the action work and arranged all complete to fasten under the keybed, and is thrown on or off by a third pedal; is easily applied to any upright piano. It is entirely disconnected from the keys when not in use, and with the strings produces very beautiful and striking effects. These bells are tuned in perfect harmony, and will not get out of tune or order.

Mention is also made of the success of the New York branch house under the management of Mr. S. H. Rosenberg, who has made within the short time of his presence in this city an enviable place for himself and the goods which he so ably represents.

## Kind Words for the Limited.

**A** TRAVELER on the Pennsylvania Limited recently sent a letter from that train to a friend in which he said: "In writing you this, I am availing myself of the stenographer and typewriter, the latest addition to

the service of this the most elegant train in the world. I have found it very convenient, and have been made an enthusiastic friend of the Pennsylvania system by the attention of the servants of the company, as well as by the studied efforts manifested on every hand to make the trip over their line a complete and long remembered pleasure."

## In the Music Store.

**A** N agreeable and much sought after occupation for women is that of clerk in a music store, says a writer in the New York "Evening Sun." The hours are no longer than in the majority of stores, the duties are less exacting, there is a chance to sit down in idle moments, and the pay is from \$10 to \$12 a week. With all these advantages it is no wonder that the owners of music stores are overrun with applicants. Nevertheless, it is said to be no easy task to secure a competent clerk, although the knowledge of music required is not very extensive. The clerk must not only be a good saleswoman, but she is expected to be able to play, offhand, every piece of music kept on the shelves. This is not so difficult as would appear, for those who purchase classical music are always good musicians and know the character of the piece they are ordering. Only the dabblers in music insist on having a piece tried for them before they purchase, and these amateurs seldom affect anything more pretentious than a popular song or dance composition.

"Every dealer has a plan of his own to test the ability of an applicant," said a well-known music man, "but I haven't yet found one that is entirely trustworthy. Often when I think that I have secured a treasure in a clerk I find I have been mistaken, and much of my time is taken up in trying applicants. The plan generally adopted is to make the test with a catch piece of music. For a long time I made use of an old overture, in the execution of which it was necessary to cross the hands. This was more effective than you would imagine, for an applicant, rendered nervous from the knowledge that I was watching her every movement, would become rattled the moment she reached the critical measure if she were not a good reader. But after using this piece for some time it became worn out in the service.

"One day I gave a young woman a trial. She got along all right until it was necessary for her to cross her hands, and then she made as bad a botch of it as could be imagined. She went out seemingly much pained at her failure. A week later I tried another. She dashed the piece off like a professional, and I hired her on the spot. Before the day was over I found that she was utterly incompetent. I questioned her and learned that she was the sister of the other young woman. It was a prearranged little scheme. The first came to find out what piece was used for testing purposes, while the other, after practicing it until she was perfect, was to secure the place. But I didn't get caught that way again."

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Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but had not the least effect on the Pianos.

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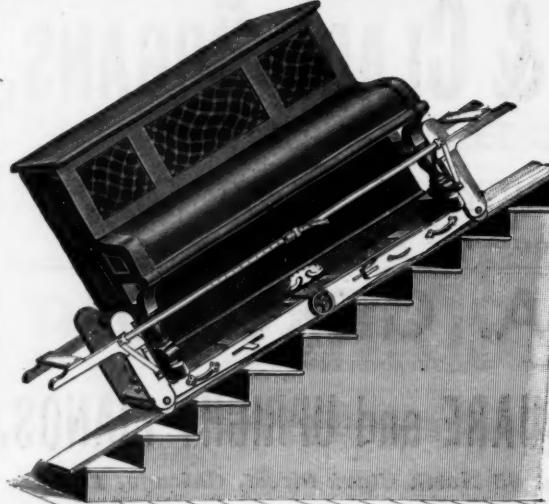
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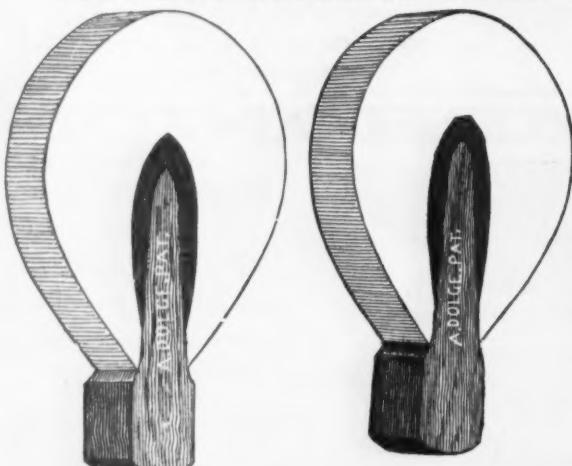
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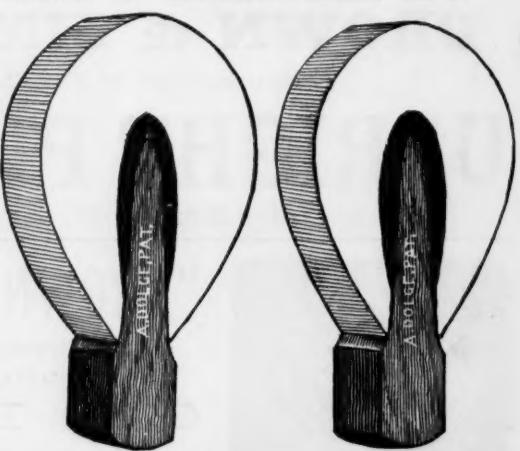
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